

# The INTERNATIONAL STUDIO.

VOL. XLI. No. 164

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OCTOBER, 1910

## HOLLOW-TILE CONSTRUCTION FOR COUNTRY HOUSES

THE use of hollow tile, which for some time has been familiar in the structural fireproofing of steel frame buildings, has come into favor as a building material for country homes. It is superseding to a great extent the use of wood, over which it has many advantages, and is affording the architects a middle ground between the familiar types based on earlier forms of construction and the unsolved problems of design presented by reenforced concrete.

The terra-cotta tile is a block of fire-burnt clay, hollow, but subdivided within by two or more partitions. The size in general use measures eight inches. The blocks are stood on end and cemented together with a mixture of Portland cement, sand and lime putty. Compared to the wooden wall these superimposed cemented blocks take the place of the upright studs, faced on one side with clapboards and on the other with lath. Owing to the interior subdivision of the block the hollow-tile wall presents two air spaces instead of one, which increases the resistance to effects of outside temperature, or, in other words, decreases the conductivity, retaining the inner heat in winter and excluding the outer heat in summer to better advantage than does the wooden wall with its one air space. The outside of the tile wall is commonly covered with stucco, which may be applied directly on the blocks. The inner side of the wall is covered with plaster, which may be applied without the use of furring. This gives three thicknesses of terra cotta, one of stucco and one of plaster, with two air spaces, as compared with two thicknesses of wood, one of paper and one of plaster.

As to the fireproof qualities, it is, of course, hardly worth while to make the comparison with wood. In this construction the whole building may be made of incombustible material, as in the house for Mr. W. Leslie Walker, in Montclair, N. J. The

floors may be made of hollow tile and reenforced concrete and the partitions of hollow tile, resulting in a fireproof, sound-proof and vermin-proof building. The cost of such fireproof construction is from 15 to 20 per cent. greater than wood construction, a difference which is largely offset by the lessened rate of fire insurance.

In respect to the danger of dampness the terra cotta wall is, of course, drier than the wall of solid masonry. For dampness coming through from the outside the air spaces of the tile make it at least as dry as the wooden wall with its furring, and for dampness condensed on the inside surface by the coolness of the wall the terra cotta being warmer is also drier. As the blocks are joined in a layer of cement mortar there can be practically no danger of dampness by capillary attraction from the ground. As to strength and stiffness, the tile wall is stronger than most common brick, but the weight of material has compelled the architect to abandon some of the variety of line possible in the wooden house, resulting in a tendency to simpler outlines more in harmony with the flat surfaces presented by the stucco covering.

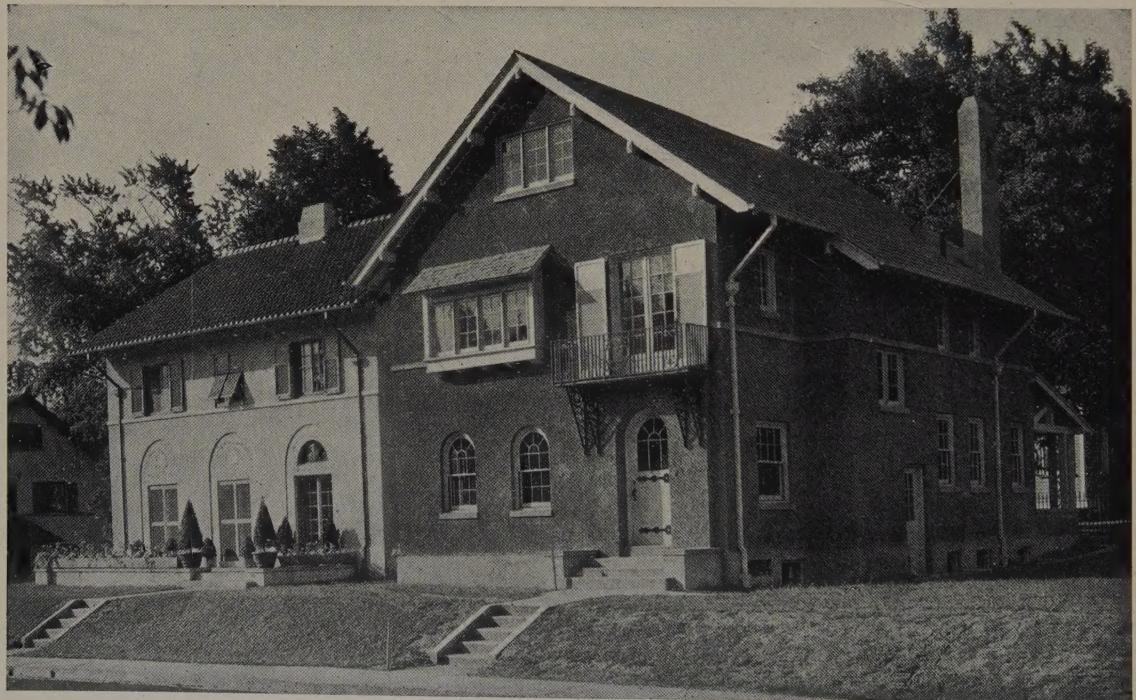
It is in this respect that the hollow-tile house has begun to take on the features of a type of its own which entitle it to separate consideration. Fundamentally, the construction is similar to the stucco-covered wall, which has been a feature of the architecture of earlier periods. But the tile construction is now engaging attention at a time when a new interest has been aroused in cement and concrete building, in plastic as opposed to masonry construction. And there is some indication in recent examples that architects are approximating with the tile wall a type of building which may presage the development to be taken by the styles evolved for concrete. It may at least be said that there is good evidence to show a tendency to emphasize mass in broad handling rather than that mere surface decoration to which the stucco covering readily lends itself.

## *Hollow-Tile Country Houses*



HOUSE FOR CHARLES H. JEWETT, JR., AT SOUTH ORANGE, N. J.

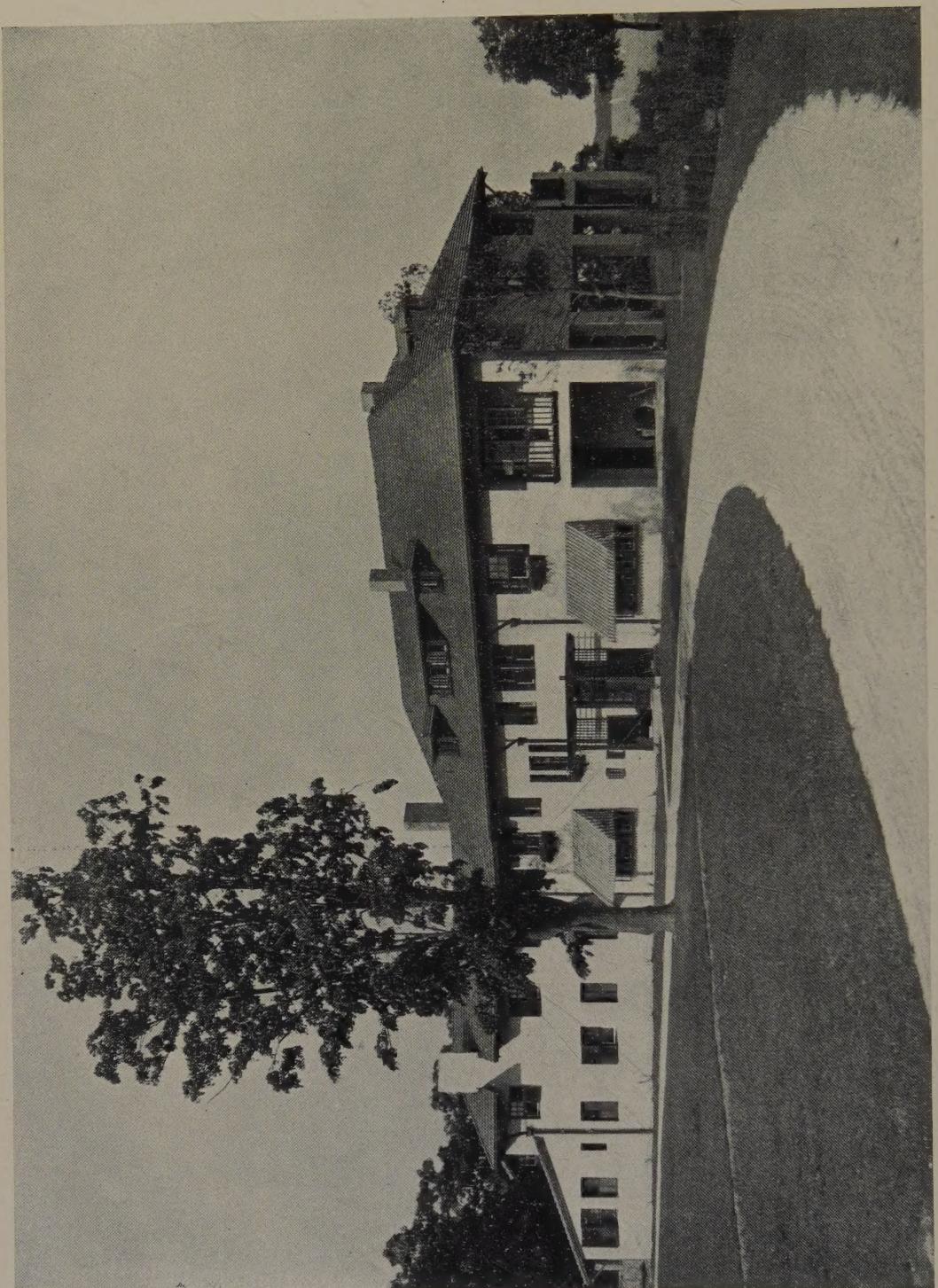
HILL & STOUT, ARCHITECTS



ONE OF THE KELLOGG-GREEN HOUSES, AT ORANGE, N. J., SHOWING STUCCO FINISH IN CREAM-WHITE AND ALSO IN A DARK TONE OBTAINED BY USE OF LAMP BLACK

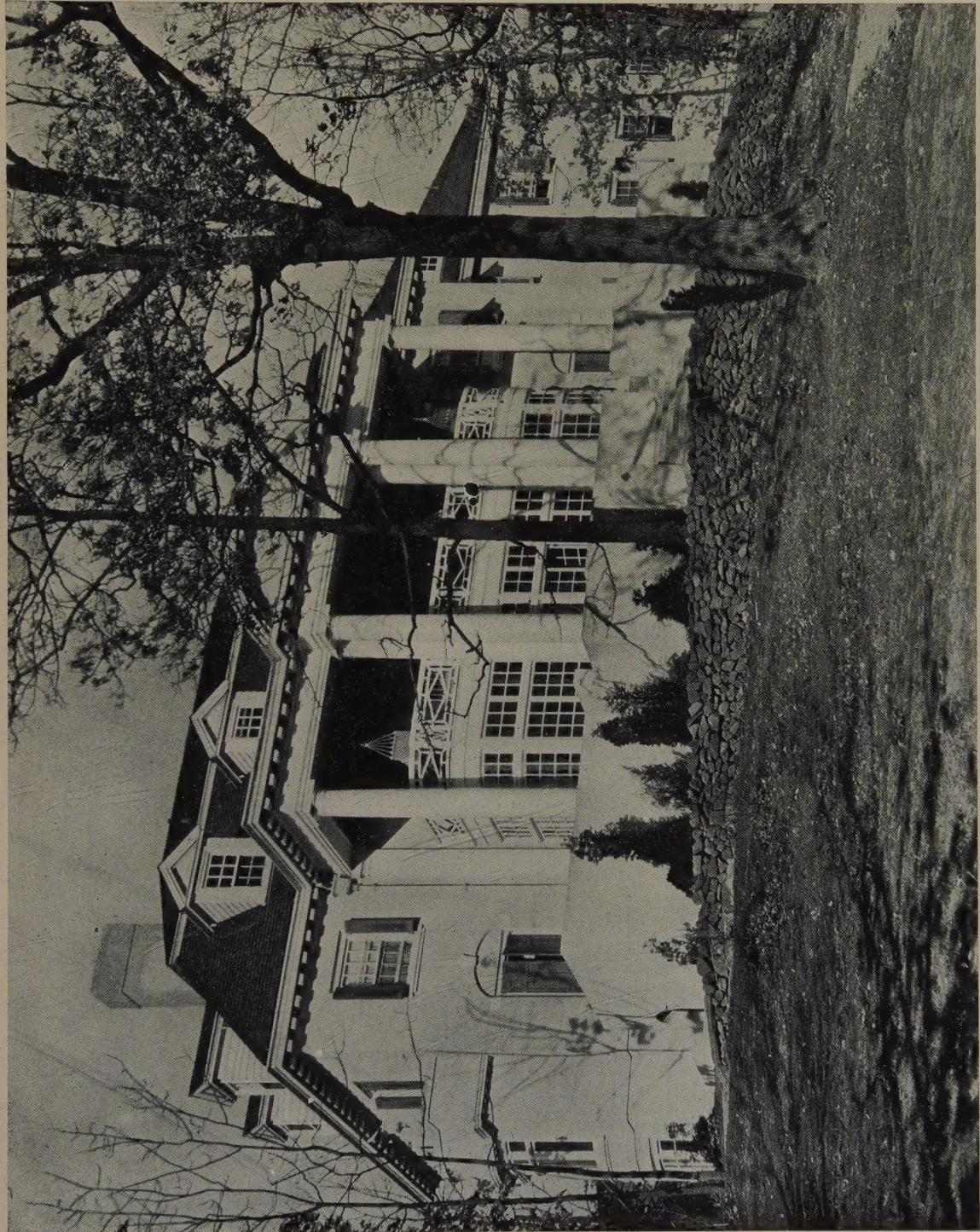


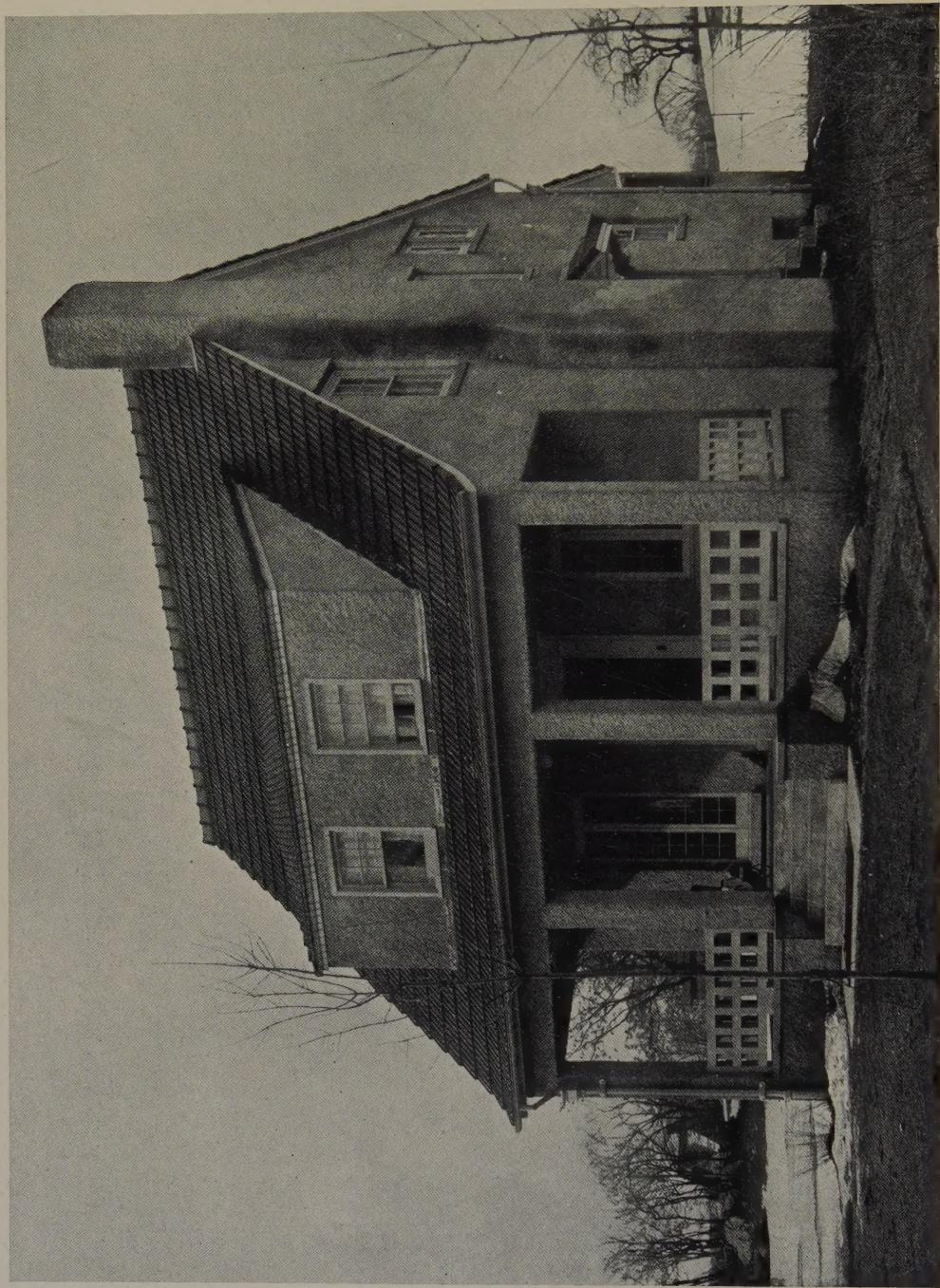
HOUSE FOR E. D. PAGE, AT SOUTH ORANGE, N. J.  
SQUIRES & WYNKOOP, ARCHITECTS



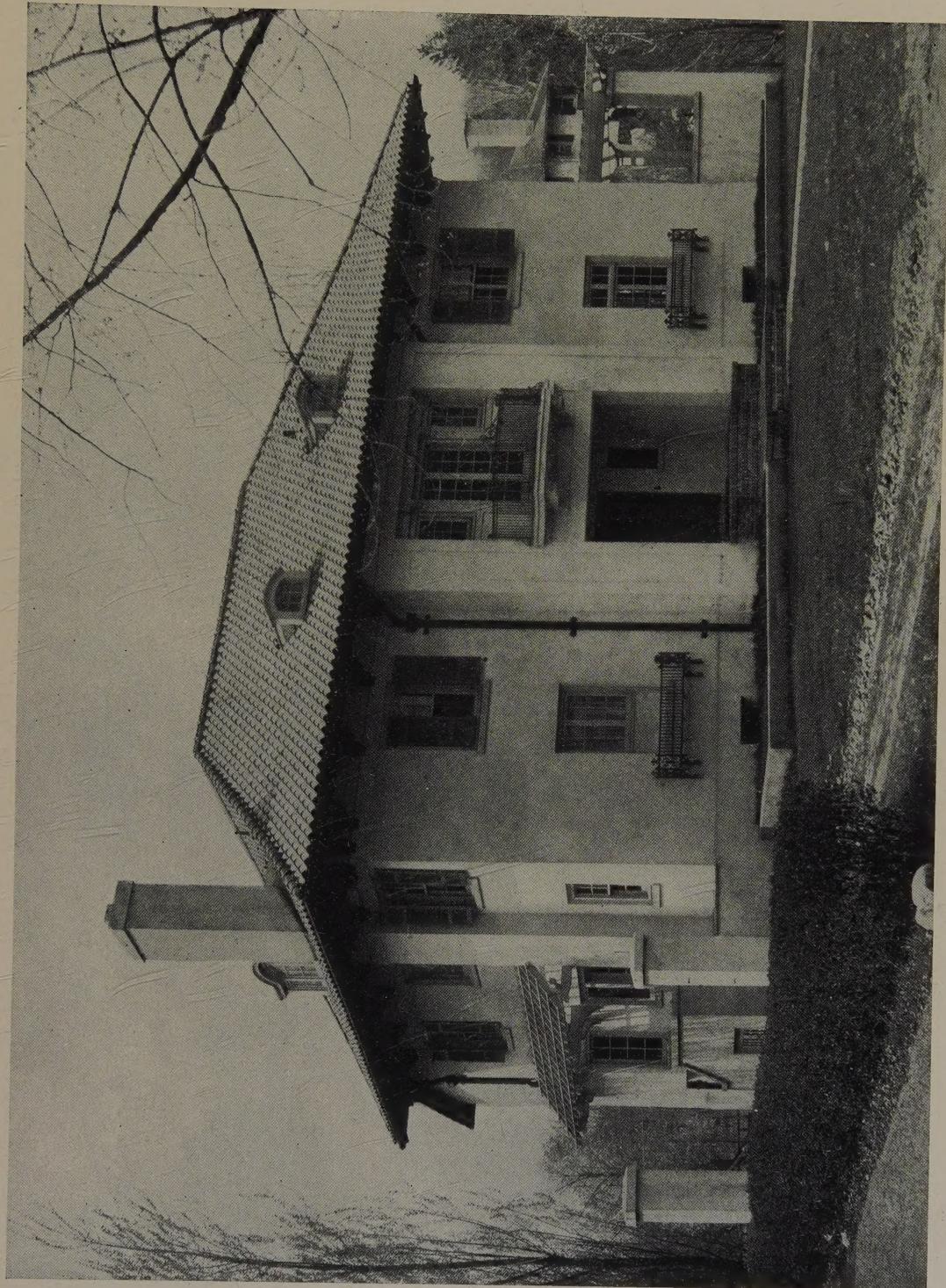
HOUSE FOR HENRY A. RUSCH, AT OYSTER BAY, L. I.  
CLINTON MACKENZIE, ARCHITECT

HOUSE FOR B. R. VAN WYCK, AT SUMMIT, N. J.  
MARSH & GETTE, ARCHITECTS

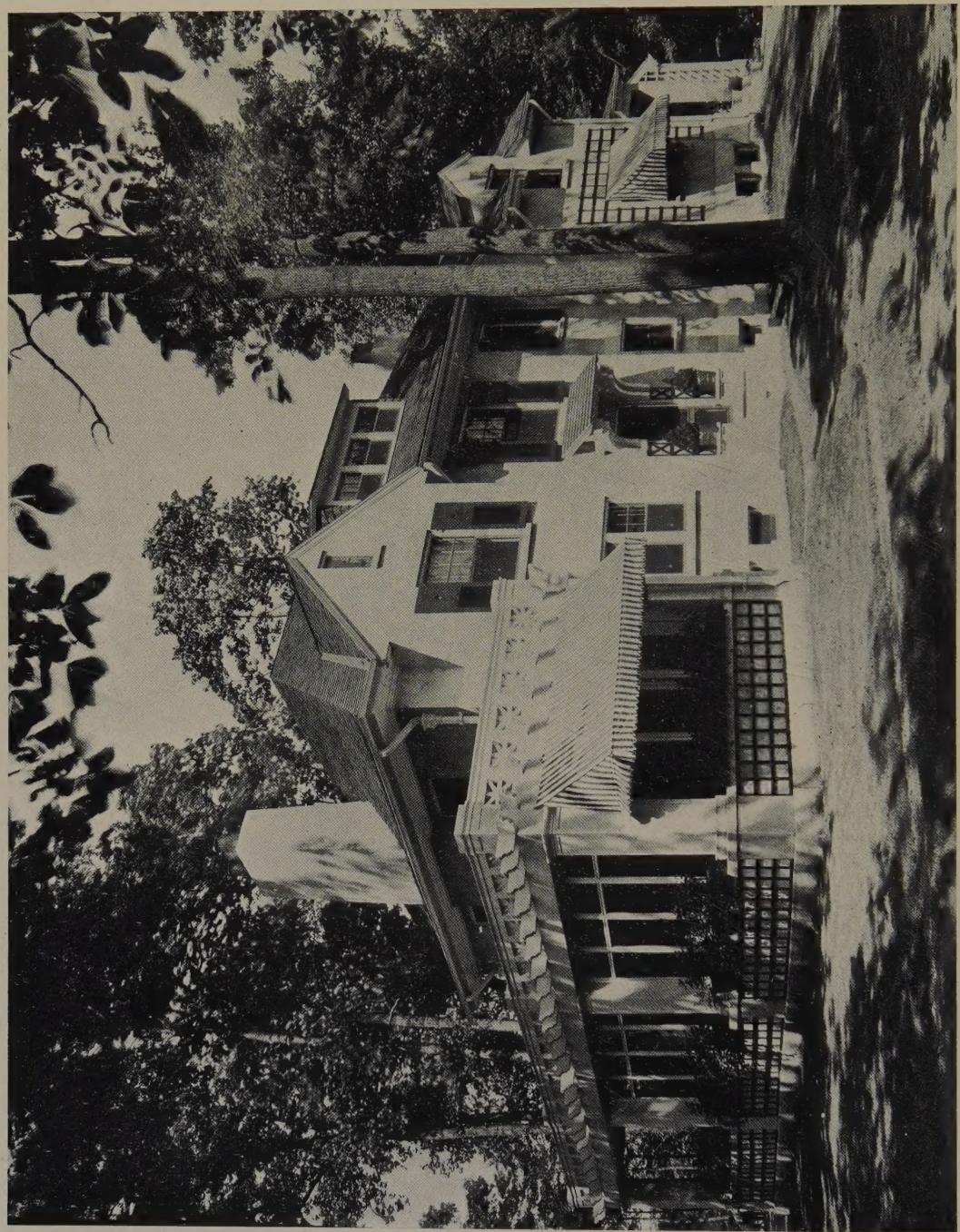




SMALL HOUSE AT SPUYTEN DUYVIL, N. Y.  
ROBERT W. GARDNER, ARCHITECT



HOUSE DESIGNED BY LESLIE WALKER  
AT SOUTH ORANGE, N. J.



HOUSE FOR A. B. HOLDEN, AT SOUTH ORANGE, N. J.  
HOLLINGSWORTH & BRAGDON, ARCHITECTS

## Alfred Philippe Roll

### ALFRED PHILIPPE ROLL, PAINTER AND SCULPTOR. BY LÉOPOLD HONORÉ.

ROLL! The very name is pregnant with significance; it rises to our thoughts among the names of all those other illustrious ones that are inscribed upon the banner of fame in the annals of contemporary French art, and awakens our memory and stirs our thoughts with admiration for the personality, the temperament, and the character of this artist. The sympathetic President of the Société Nationale des Beaux-Arts, whose great powers are unanimously agreed to be as keen as ever—especially as there has been some talk of the master taking a little well-earned rest—is in a sense the soul of this flourishing society, in the founding of which his energy, his pugnacity, and his love of independence assisted in no small measure. And to-day the prosperous career of the society is assured by his remarkable administrative qualities, and particularly by his own upright character, his thorough knowledge of men, and his exceeding tactfulness.

M. Roll, whose début was made so long ago as forty years, is before all else the product of a period which affords a most interesting study for anyone who is not indifferent to the artistic movement of his times. This period, which stretches back from the present day to the final years of the school of 1830, a school which has left its impress upon Roll, both on account of his admiration for Daubigny and also for Harpignies, whose pupil he was—this period, we may say, is particularly remarkable for a whole series of artistic phases in France, of which the works of Courbet, Manet, Sisley, Renoir, and Puvis de

Chavannes are typical. With these artistic evolutions, of which all the tendencies of the modern school are the emanation, Roll never identified himself; he never enrolled himself under any banner in particular, but was indeed himself the pivot of an evolution the characteristics of which are apparent in his work, and which made of him the *plein-airiste* of high-spirited and charming audacity, who thenceforward never ceased to wander in broad daylight among all the various manifestations of human activity.

In our study of the life of this master, this personality so well set up among his contemporaries, one may sum it all up in these simple words: *the revelation of an artist by character*. In the case of Roll the man is indubitably the complement of the artist, and makes of the latter a superior being. In fact—and this is the distinctive trait of Alfred Roll's well-filled career—his activity, the ardour



"LIBERTÉ

BY ALFRED PHILIPPE ROLL

## Alfred Philippe Roll

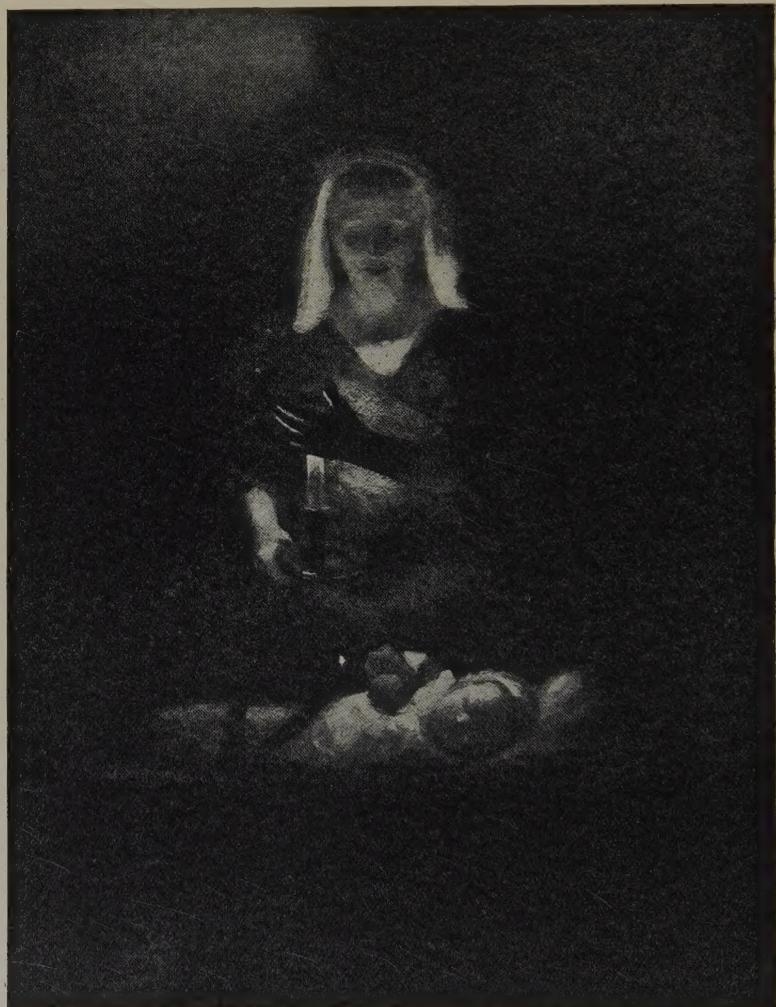
of his temperament, his refined aestheticism, and all the resources of his palette and of his art—a sane and robust art which is all his own—all these are made to be subservient to a talent which arouses our admiration no matter what may be the aspect or intellectual phrase that the mood of the artist leads him to impress upon it.

So he follows up his beautiful dream as a sincere artist, ever in complete control of himself, an attentive student of modern life and of the doings and physiognomy of humanity, and a painter of rare conscientiousness in his continual researches, whose love of truth never interferes with his passion for beauty. For Roll ever makes it his care to avoid the formulas so dear to that aggressive *snobisme* which is always thrusting its makeshifts upon our notice—formulas both useless and deceptive, for art has more noble origins than these; but he does not disdain those laws which constitute her traditions. Why does he not disdain them? He is himself one of the glorious links in the chain of tradition in French art, and by reason of this fact remains one of the most powerful as well as one of the most personal artists of his time. This power, as also the very determined character of the man, is always revealing itself in his work.

And now let us turn to a consideration of that work. Who is there that does not carry in his mind recollections of those famous paintings, for the most part pages of history, which are in themselves sufficient to establish a reputation, or of those decorative works of such splendid composition and of such striking *allure*, in which the master so consummately depicts the crowd, its soul, its fever, its faith, hopes and ideals? Take for instance *La Fête du 14 Juillet 1880* (Musée de

la Ville de Paris); *Le Centenaire*, (Musée de Versailles); *Souvenir commémoratif de la Pose de la Première Pierre du Pont Alexandre III.* (Palais de Versailles); and *Les Joies de la Vie* (Hôtel de Ville de Paris).

Again, among work of a different *genre* let me mention the decorative panel, so happy in conception and charming in style, which was shown at the Salon of the Société Nationale des Beaux-Arts last year. In this work the artist strikes a most agreeable note, and the flesh of the bathers is modelled upon the canvas with that very personal art which is such a characteristic of the master who has so ably imbued this painting with clear and vibrant harmony. Again, in that other decorative picture, a work of great elevation of thought and style, *Vers la Nature pour l'Humanité*, the artist has attained exalted regions of thought and philosophic con-



"MATERNITÉ"

BY ALFRED PHILIPPE ROLL



"JOURNÉE D'ÉTÉ"  
BY ALFRED PHILIPPE ROLL

## Alfred Philippe Roll

ceptions which could not have been better expressed and translated upon canvas than by his wonderful brush.

Nevertheless, Roll has had no wish to fetter himself to this road, however triumphant his passage of it should prove ; he is not of those who can brook any limit being set to their achievements or allow their actions to be circumscribed, and so he never ceases to pursue his investigations into every branch of art, often surprising us by his temerity and at times astonishing us by his fearlessness. In this connection it is impossible not to remember his numerous drawings and pastels, and particularly his series of "*Damnées*" which are all of extraordinary energy, vigour, and temperament.

In the work of such an artist, in which the glory of the female form is magnified and which, rightly understood, is an enthusiastic hymn to eternal Beauty, one is prepared to find that the draughtsmanship is in fact, as it were, the skeleton, the foundation of all, and, probing deeper into the work, we find that therein lies that exactness of line and carefulness of contours and the absorbing desire to be true to life, without descending to vulgarity.

This steadfast aim is ever present with M. Roll, who never leaves anything to chance, for with him everything is subjected to close observation, to close scrutiny and study, and when he passes from the contemplative environment of his studio and goes into the joyous sunlight, his happiness at finding himself in his true element, in direct communion with Nature enables him to infuse into his work a still more emphatic accent of sincerity. As an example of this, let us consider particularly his beautiful, yet at the same time robust,

studies of horses, so full of life and fire. These paintings, as one can in some measure appreciate from the reproduction in colours that prefaces this article, and the study of a horse at full gallop, on p. 255, surprise us by their intense truth to life, their expressiveness and their motion. They are imbued with a passion that has in it something of virtuosity, if not indeed of prodigiousness.

This virtuosity is apparent also in his Normandy landscapes, which country was his first-love. The dextrous combination of light and atmosphere renders these pretty and dainty country scenes irresistibly attractive, and give to those bits of *Sainte Marguerite* a penetrating charm. In speaking of works of this kind, let me not fail to mention also his delightful *Journées d'Été* and *Jeunesse en*



"FAMILLE DE PAYSANS" (DRAWING IN THREE CHALKS)

BY ALFRED PHILIPPE ROLL



"JEUNESSE EN ROSE"  
BY ALFRED PHILIPPE ROLL

## Alfred Philippe Roll

*Rose*, in which paintings the encircling and vibrant atmosphere envelops and caresses the young girls who are there depicted abandoning themselves to the fleeting charm of the hour or of the moment. Or look at the *Mère et Enfant*, a picture full of charming sentiment; *l'Enfant à Cheval*; *En Été*, in the Musée de la Ville de Paris, *Femme dans l'Herbe*, as well as his many superb paintings of the nude, in which the *plein-air*, the atmosphere, is wonderfully expressed.

Then, again, we have scenes of more rustic character, such as *Manda Lamettrie* (Musée du Luxembourg); *Enfant au Taureau* (Musée de Béziers); *Femme au Taureau* (in the Laborde Collection at Buenos Ayres); *En Normandie* (Palais de Fontainebleau); *Le Vieux Carrier* (Musée de Bordeaux); *Boeufs sous le Joug*, *Le Laboureur*, side panels for *Les Joies de la Vie*, pictures in which the animal painter and the landscapist rival one another with a power and ease that, since it is M. Roll who is the artist, does not surprise us.

If the master has been pleased to paint nature as an artist in love with all her manifold manifestations, he has sought no less diligently to enter into

the life of the tillers of the soil, the peasant and his family—see the drawing done in three chalks, reproduced on page 258—also the animals which are subservient to the will of man, and all with what truth and appositeness!

Ever attentive and anxious to catch the slightest trait of humanity, and curious to discover the most salient particulars, he has taken the trouble to subject the individual to the most careful scrutiny, thereby the better to ascertain the part he plays in the world, whether he carries on his existence in the fields and meadows or in the workshops of our clamorous and bustling cities.

Here it is fitting that I mention *La Grève des Mineurs* (Musée de Valenciennes); *L'Inondation* (Musée de Hâvre); *Rouby cimentier*, in the Art Gallery at Geneva; *Le Travail* (Musée de Cognac); *Exode* (Ville de Paris); and this *Maternité*, which the reader will find among the illustrations (p. 256), a powerful subject treated by the artist with rare originality.

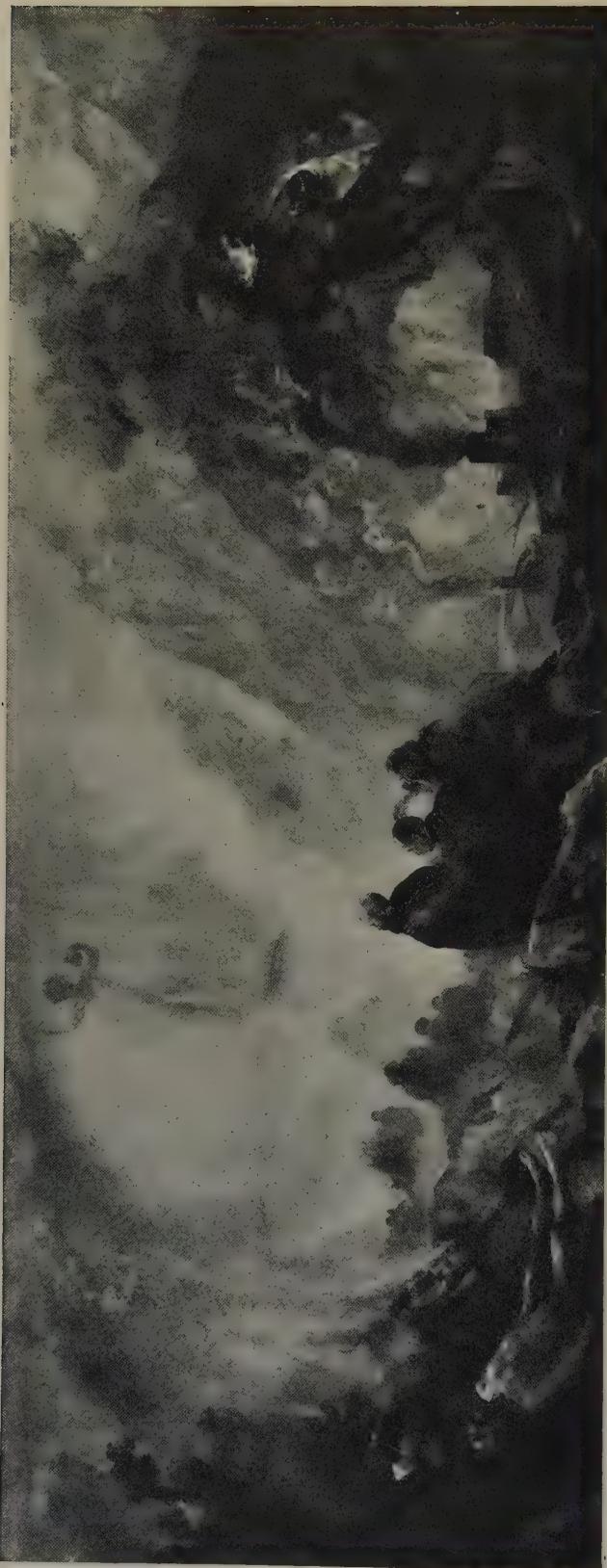
M. Roll, who came later to interpret, and that in so masterly a fashion, *Les Joies de la Vie*, had previously made acquaintance with all its sorrows and all its anguish when in 1870, in his capacity as



“LA MALADE”

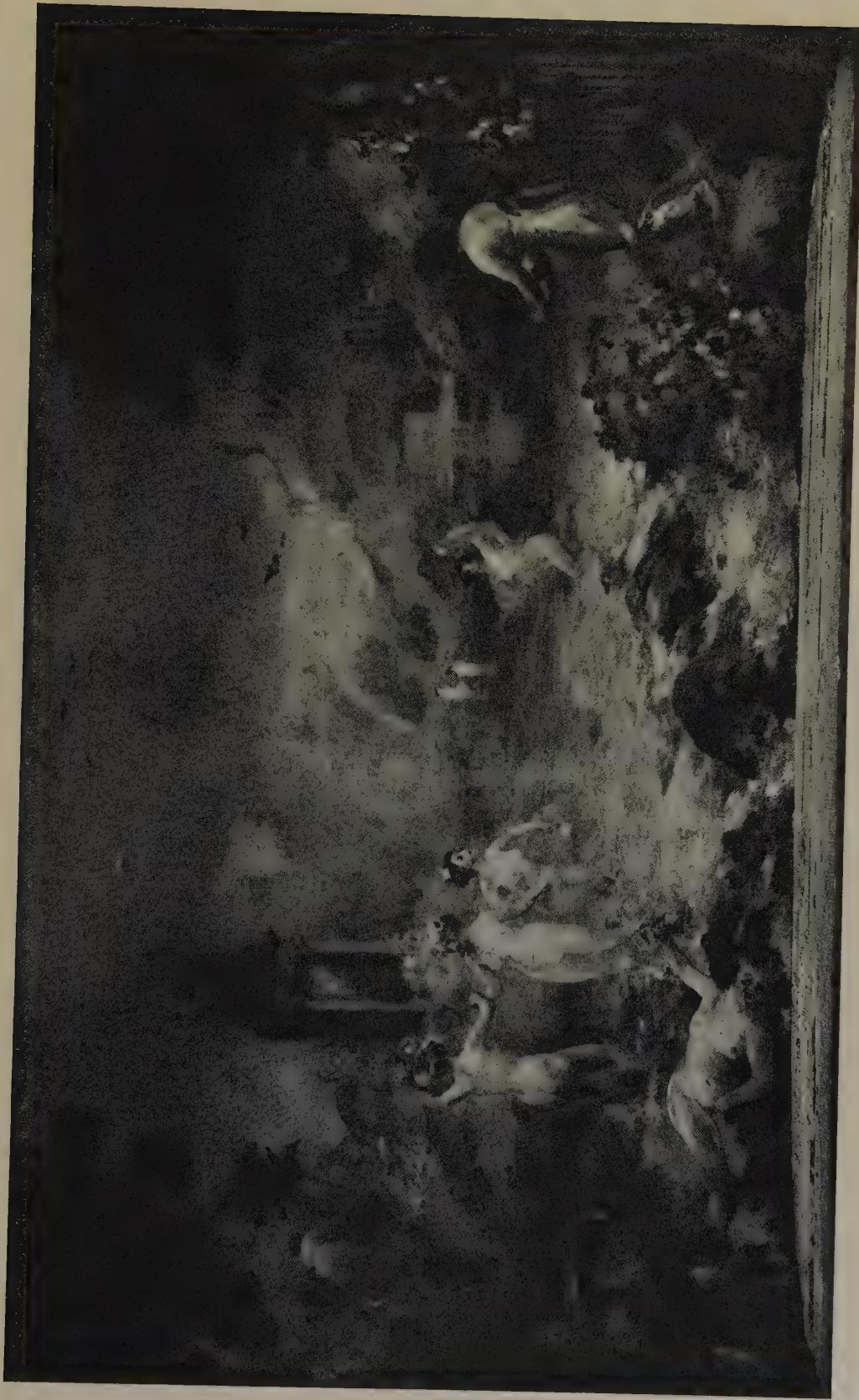


PORTRAIT OF ADMIRAL KRANTZ  
BY ALFRED PHILIPPE ROLL



“VERS LA NATURE POUR L'HUMANITE  
BY ALFRED PHILIPPE ROLL

*(Salon, 1908)*



(*Salon, 1909*)

DECORATIVE PANEL  
BY ALFRED PHILIPPE ROLL

## Alfred Philippe Roll

officer in the militia, he went to fight for his country against the invader. The sombre fortunes of those dark and disgraceful days in our national history have been transcribed by M. Roll in a page of realism no less terrible (*La Guerre*; Musée de Luxembourg.) But he is by no means the preacher of despair, for has he not also given us his *Halte-là!* in the Musée at Mayenne, a gallant work full of cheerfulness and incomparable bravery?

What can I say now about Roll's portraits? They are of an execution as powerful as they are robust and vigorous, and exceedingly eloquent in the physiognomical expression, and they are furthermore the work of a finished artist and above all of a psychologist. One remembers the portrait, a veritable masterpiece, of the painter's mother, and those of *Mme. A. Roll*, of *Mme. Guignard*, *Jane Hading*, the painter *Thaulow* and his wife, of *Admiral Krantz*, portraits which will remain among

the best things M. Roll has signed, together with those of *Jules Simon*, of *Alexandre Dumas*, of *Rochefort*, of the landscapist *Damoye*, of *M. Alphand*, of *Antonin Proust*, *Coquelin cadet*, *President Carnot*, *M. Fallières*, of the painters *Coutourier* and *Alfred Smith*. And in his studio hangs one which the master has painted of himself.

Among works of very diverse character I must not fail to mention his *Bacchante* of the Salon of 1873; *Don Juan* and *Haydée* (Musée d'Avignon); *La Fête de Silène*, in the Art Gallery of Ghent, *Le Goûter*; *Alsacienne et Lorraine* (Musée de Nîmes); *La Chasseresse*, which hangs in one of the rooms of the French Embassy at Constantinople; *Carnot et les Plans de la Sorbonne*; some seascapes, also *La Malade*, a picture which moves us by its simplicity; landscapes executed in Corsica; *Le Récit*, which shows us a glade in the Forest of Fontainebleau, which the artist has made the



"LE SOMMEIL"

## Alfred Philippe Roll



BUST: "INDIFFÉRENCE." BY ALFRED PHILIPPE ROLL

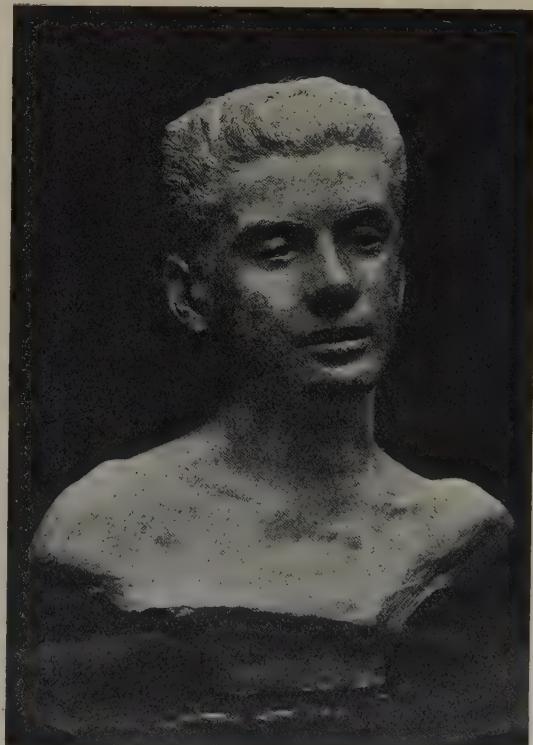
scene of the first stages of an idyll ; *Le Sommeil*, the bust of a sleeping woman, the flesh tones of which are painted with consummate art and modelled with great strength, and finally his *République*, a recent work, and one that aroused much interest in last year's Salon, whence it passed by purchase into the possession of the State.

An artist of such a temperament as M. Alfred Roll could not possibly be indifferent to the plastic arts, and one knows with what success he has modelled a bust of M. Marcel Roll, as well as that bust of a young girl so coquettishly unconcerned. It is curious to call to mind as touching this side of the artist's versatile talent that the teaching of the designer and decorator Liénard, one of Roll's earliest masters, was carried out with infinite taste and appropriateness when the painter came to design the frame for the *Souvenir commémoratif de la pose de la première pierre du Pont Alexandre III*. The model for this frame, cast in pewter by Siot-Decauville, is in the possession of the Musée des Arts Décoratifs.

This worthy scion of Alsace, M. Roll, was made Commander of the Legion of Honour in 1900. Though his parents were Alsatian, he himself was born in Paris in 1846, and received his education at the Collège Chaptal. His father,

who was the head of a flourishing furniture dealer's establishment in the Faubourg Saint Antoine, thought to associate his son with himself in the business, and with this intention had the young man taught drawing and designing, with a view to its commercial and decorative application, in the studio of the decorator Liénard, where he made his friendship for Dalou. Alfred Roll's artistic aspirations were not long, however, in declaring themselves, and soon absorbed all his thoughts, all his energies. Just at this time he made the acquaintance of André Rixens, then a student at the École des Beaux-Arts, and to him he confided his hopes and ambitions—and following upon this, went and sought lessons from Harpignies. The war, however, intervened, and cut short his studies. On his return from serving his country in the field, he entered the atelier of Gérôme, and became the pupil of Bonnat. It was in 1869 that Roll sent his first picture to the Salon—a landscape painted in the neighbourhood of Baccarat and which is to-day in the Desalles Collection.

Since that date the stages of the career of the artist followed brilliantly and rapidly in succession, showering new laurels and even bestowing



BUST OF MARCEL ROLL. BY ALFRED PHILIPPE ROLL

## William Wells, R.B.A.

triumphs upon the master who thus revealed himself. And assuredly each new step was an evidence and new manifestation of his will which has formed his character as a man and made of him a great artist.

LÉOPOLD HONORÉ.

P.S.—Since the above lines were written M. Roll has been commissioned by the Administration des Beaux-Arts to design the cartoon for a piece of tapestry to be woven by the Manufacture des Gobelins and presented to the Argentine Republic by the French Government as a souvenir of the inauguration of the monument erected to General San-Martin at Boulogne-sur-Mer. L. H.

### A GLASGOW PAINTER: WILLIAM WELLS, R.B.A. BY J. TAYLOR.

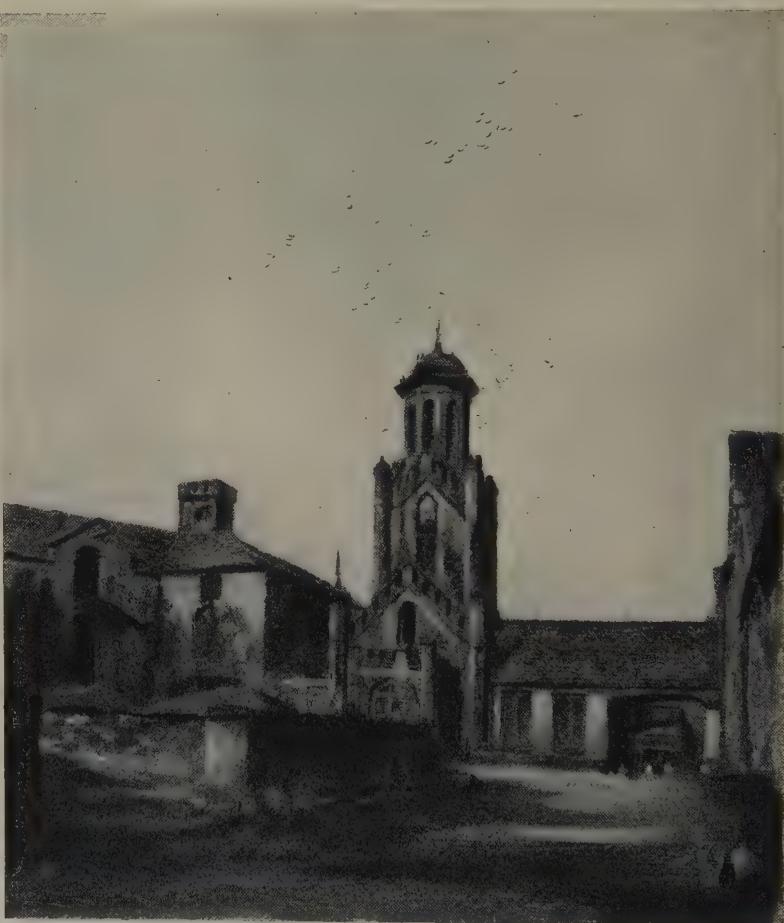
THE Modern Impressionist School of Painting has no more ardent disciples than those at Glasgow, where traditionalism in Art was first rudely shaken by Arthur Melville's *Audrey and her Goats*. Continental and home opinions were startled, and in a measure convinced that a new school had arisen. The time and place to estimate the position and achievements of the Glasgow School of Painters are not now and here, but it may be affirmed that the action and accomplishment of the daring group of individualists who, coming under the influence of French and Dutch contemporary Art, led a revolt against the conventions, hastened, if they did not altogether bring about, the Modern Scottish Renaissance which has extended to all the ramifications and developments of Art.

But the group is by no means all-embracing; outside the charmed sphere of influence there

are to be found painters of equally strong individuality, working out art theories and problems on dissimilar lines, and arriving at conclusions no less interesting and striking.

Notable amongst these stands William Wells, an artist claiming attention from every point of view, whether we take his past with its struggles, his present with its brilliant achievements, or his future with its promise of even greater things. By birth, rather than by training, Wells is a Scot, unless the rough-and-tumble beginnings of an industrial career count much in the determination of an artist's nationality. Hume, the composer of the music associated with Burns' "Afton Water," was wont to jot down 'musical bars on the back of discarded sheets of sandpaper, while working at the carver's bench. Wells may have made his first artistic jottings during the Glasgow decorator's dinner hour.

His first serious study in art was at the Slade



"THE PIGEON TOWER, KENTRAUGH, ISLE OF MAN" (WATER-COLOUR)  
(In the collection of Arthur Kay, Esq.) BY WILLIAM WELLS

*William Wells, R.B.A.*



"HARBOUR WITH BRIDGE, CASTLETON" (WATER-COLOUR)  
(*In the collection of Arthur Kay, Esq.*)

BY WILLIAM WELLS

Schools, where he came under the influence of the Visiting Professors of twenty years ago. Two decades earlier London students had been caught in a cross-current of criticism, and a group of forty found the greatest difficulty in reconciling the different methods of the eminent Visiting Masters. Wells, however, was more fortunate, and, from London, where he was thoroughly grounded in draughtsmanship—a preliminary too often neglected by the modern men—he proceeded to Sydney, where for five years, as a Member, he studied at the New South Wales Art Society's Rooms, all the time working hard at the figure. The Society was then subsidised by the Government, a member was elected Master, and any artist was free to criticise.

Those were Bohemian days, with all the freedom and vigour of young colonialism, at times lit by the flash of genius from such a brilliant member as



"SUNLIGHT AND SHADOW" (OIL)  
(*In the possession of J. Howden Hume, Esq.*)

BY WILLIAM WELLS

*William Wells, R.B.A.*



"THE BRACKEN HILL" (OIL)

BY WILLIAM WELLS

Phil May, then doing some of his best work in "Lightning Sketches" at the Society's "Smokers," for the *Sydney Bulletin*.

Back in the Old World again, study at Paris followed, and in rural France, where the artist grappled with atmospheric phenomena in a manner unknown at the schools.

With such probationary training Wells returned to his native city, Glasgow, in all the confident assurance of youth, to prove the fallacy of the accepted belief that "a prophet is not without honour save in his own country." He did not at once prove it, for the public at first withheld the honour, and at an age when a man's career should be fully determined, Wells could not sell a picture, and all his special training seemed to count for nothing.

There followed a period of introspection and a mood that bordered on despair, the upshot being a determination to put aside the easel and seek a career in some more promising direction.

Whatever may have been in the mind of the

young artist then, he blames not the public now; nay, with the modesty of genius, he applauds the discrimination that prompted the rejection of his half-considered reflections of Nature's changeful moods.

A chance acquaintance and one of those sudden impulses that change the current of a man's life, decided a career for Wells, and we next find him entering on a seven years' term as scenic artist at Preston. Strenuous, unintermittent toil lay ahead, close application during every hour of the day. Scenes must be got ready for productions, obligations kept, ambitions suppressed, while a big brush was used industriously, all in the interests of ways and means. And all the time, no coquetting with the old love Art, no painting of pictures, no visiting of exhibitions, no share in the happiness of that art world from which the artist was completely cut off.

But the period in the wilderness was merely a temporary burial of the young artist's hopes and ambitions; during that time he was taught the



"GANZEY BAY" (OIL)

(In the possession of W. B. Lang, Esq.)

BY WILLIAM WELLS

power of application, and when, with modest enough savings, he took a six months' holiday in pastoral solitude, the old love returned, and with a mind fresh and open he began again that close communion with Nature which his temperament craved for. The success of Wells when he resumed painting was as sudden as that of Méryon when he took up etching ; the public was bewildered by his manner and method, by what seemed a new net to capture sunlight. But what appears sudden success on the part of an artist is really the fruition of slow growth. Sometimes it is accompanied by an element of danger ; the full cup is difficult to carry. In the case of Wells the demands made seemed likely to interfere with his production by forcing it, for during the five years that followed his release from scenic art, his painting time was limited to the Spring and Summer months, the remainder of the year being demanded by a series of phenomenally successful "one-man shows."

Hence we have no studies from him of the rich tints of late autumn or the grey tones of winter,

which his individualistic treatment would invest with fresh interest and charm.

What might have narrowed the outlook of some, broadened that of Wells, for he does not attempt to deny that his scenic experience quickened his sense of distance and taught him to avoid the niggling so fatal to broad effect.

He loves a level plain, with far-receding horizon, and overhead a vast space of cloud-flecked sky, and he can impress on the narrowest limit of canvas immeasurable distance, as Constable could indicate the beauty of level fields by a single stroke of the brush.

But his variety of subject shows that Wells is no one-idea man. *The Bracken Hill* is quite another composition, with sharp contrast between foreground and sky, no middle-distance, while the figure is the centre of interest. There is no experimentalism in the Wells' figures, no apology for their intrusion, no indecision on the part of the artist as to their right to be there ; they are spontaneous presentations, as much a necessary part of the picture as the foreground ; they are so

## William Wells, R.B.A.

unmistakably human, so real, so full of interest, in red shawl, black gown, lilac bonnet, or white apron; so earnest in occupation, so wistful in contemplation, with face in shadow under broad sun-bonnet; and the lucent atmosphere is all about and around them, so that the Modern School theory of interest not being divided between landscape and figures is refuted.

Sunlight fascinates the artist, he renders it with a clearness so startling as to wean even contemporary artists from a predilection for the grey dull humidity so monotonously characteristic of a certain type of Scottish landscape art.

He has instinctive composition, is happy in subject, unerring in draughtsmanship; his work is luminous, decisive, tender, poetic, with interest carried to every inch of canvas; clear in shadow as in sunshine—mark the drawing in *Harbour, with Bridge, Castletown*, the facial anatomical emphasis in *The Pilot's Lass*, and the pearly quality in the beautiful drawing, *Mussel Picking*.

Some day Wells may find his way to the thronged haunts of men and give studies of streets and

interiors like those of the great Dutchmen. Then shall we see the modern idea of how to paint a light-filled room, or a street broken with sunshine and shadow, such as Orpen and Nicholson are attempting, and may one day master. But, temperamentally, Wells is nervous and can concentrate only in rural solitude, or among the simple fisher-folk in his favourite Lancashire hamlets, or by "The Lune," where the monks of Chester for centuries enjoyed the right to fish; or in the sunny seclusion of Manxland, where every variety of subject attractive to the painter is to be found, except the loch, so typical of Scottish sketching grounds.

Wells is not deterred by problems; *Mussel Picking*, *A Breeze, Ganze Bay*, *Marguerites*, are all in the artist's familiar vein, but *The Hackett* presented difficulties which, in his modest way of putting it, have been but partly overcome.

William Wells has the habit of self-absorption; he would vary his subject by tree study, so he seeks to know all that Rousseau and Corot can teach concerning massed foliage; but when he abandons



"MARGUERITES" (OIL)

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(In the possession of J. Howden Hume, Esq.)

BY WILLIAM WELLS



*(In the Collection of  
Arthur Kay, Esq.)*

"MUSSEL PICKING." FROM A WATER-  
COLOUR DRAWING BY WILLIAM WELLS.



## William Wells, R.B.A.

theory for practice and sits in front of the spreading branches, he thinks only of the case presented, and renders the tree in truly individualistic fashion. He has not pursued this side of his art sufficiently far to be on absolutely sure ground ; the lesson of Preston will carry him farther.

However interesting Wells may be in his larger work, it is in his drawings that he seems more fully to reveal himself. The method is unique, the medium somewhat unusual, but the results, in such drawings as *The Pigeon Tower, Kentryraugh, Isle of Man*; *Harbour, with Bridge, Castletown*; and *The Old Garden*, which was reproduced in facsimile colours in the January issue of THE STUDIO, reveal such a combination of strength and tenderness, such architectural charm, such poetic quality, as to at once suggest the inimitable. Wells is an artist who paints because he must paint, just as the true poet sings because he has a song to sing. He has already done work which he will not easily excel, yet he is but on the threshold of a great career. He seeks

to understand Nature's secrets, and to interpret them wisely ; and whether his work appears in public or private exhibitions, it is the centre of interest for all true lovers of art. A consistent rather than a rapid worker, his production falls short of demand. Few extraneous interests appeal to him, closely wedded as he is to his beloved Art for which he suffered and waited while his goddess was coy.

The Scottish Modern Arts Association was fortunate last year in securing the artist's large canvas, *A Lancashire Fishing Village*; this work, of which a reproduction has already been given in THE STUDIO (see May number, 1909, p. 317), was shown at the exhibition of the Glasgow Royal Institute of the Fine Arts, where it was the sensation of the year. By the prescience of a discriminating member of the executive, it was purchased before the public opening day.

The Oldham Corporation have in their permanent collection *Home across the Sands*; but the most varied and typical selection of the artist's works in public or private collections, is that in the



"THE HACKETT" (OIL)

(In the possession of Jas. Howden, Esq.)

BY WILLIAM WELLS



"THE PILOT'S LASS." FROM THE OIL  
PAINTING BY WILLIAM WELLS

*(In the collection of Arthur Kay, Esq.)*

## *The Deutscher Künstlerbund*



"FISH IN THE BAY" (OIL)

(*The property of John Kirkland, Esq.*)

BY WILLIAM WELLS

possession of Mr. Arthur Kay, whose well-known predilection for the Old Masters, particularly of the Dutch and Flemish schools, makes this appreciation all the more striking.

J. T.

**T**HE DEUTSCHER KÜNSTLERBUND'S EXHIBITION OF GRAPHIC ART AT HAMBURG.  
BY PROF. W. SCHÖLERMANN.

THE Union of Artists known as the Deutscher Künstlerbund is virtually an organisation of independent art workers, old and young, whose common aim is to stimulate and foster individual expression in the diverse phases of art practised by its adherents, for, recognising the essential kinship—a kinship arising from a common parentage—of what are usually designated the "fine" arts of painting, sculpture, etc., and the arts of design, the Bund endeavours to encourage all modes of genuine artistic talent. This year, however, instead of hold-

ing one comprehensive exhibition of the work of its members, it has deemed it expedient to try the experiment of having two, the one set apart for paintings being held at Darmstadt, as the centre of advanced principles in modern art, and the other, devoted to the "graphic" arts, comprising drawings of various species, etchings, wood engravings and lithographs, being held at Hamburg, where a keen and growing interest in works of this character is being shown by collectors and others.

In both of these displays there is no doubt much creditable work, but a closer scrutiny proves that in one respect certainly that brought together in Commeter's Galleries at Hamburg is the more interesting. Here the younger men seem to be steadily advancing, while at Darmstadt (where, by the way, the plastic and applied arts are also represented, though not on a large scale) they are conspicuous not indeed by their absence, but by the absence of that freshness and vigour which go far to redeem the shortcomings of youthful self-

## *The Deutscher Künstlerbund*

confidence. Still, taking everything into account, both collections are significant tokens of progress in the pictorial art of the present day, and though it is my intention to speak in this article chiefly of the "graphic" section, from which the illustrations are taken, I should like to allude briefly to a few of the more important pictures gathered together at Darmstadt in the fine building designed by the late Josef Olbrich, and erected on the Mathildenhöhe, where with its unfinished rectangular tower it overlooks the town.

Count von Kalckreuth, the President of the Künstlerbund, is represented by an excellent portrait of a lady and two landscapes. Max Liebermann's portrait of himself shows him at his best. Fritz Mackenson, Professor and Director-designate of the Kunsthochschule at Weimar, sends a most characteristic study of a mother and child belonging to that race of Lowland Saxon peasantry who beneath a rough and unattractive exterior often conceal very fine traits, and who seem to remain the same in habits and customs as their forefathers were generations back. Then there is a picture of a family group assembled in a meadow by Karl Bantzer, so well known as a

painter of old Hessian types, a landscape with cows by Bergmann, a portrait of an officer of the Prussian Guards by Breyer, excellent in its colour scheme of scarlet and grey, a subdued but powerful portrait of a young painter by E. Buchwald-Zinnwald, and a deep-toned self-portrait by Wilhelm Laage, a former disciple of the president. I must also mention Adolph Münzer's study of a nude female before a mirror, very fine in its tonal quality, and a picture by Arthur Illies, in which this observant artist portrays the business men of Hamburg going to their offices along the embankment of the Alster.

I pass now to the exhibition at Hamburg, where, as I have said, the younger men make such a promising display. The general level of the work here is undoubtedly high, and the probable explanation is that the graphic medium seems best adapted to favour the free untrammeled development of present-day individualism in art. Drawing is more or less an abstract process in the interpretation of actuality, and the methods and technique of chromo-xylography, colour etching, lithography, and monotyping, which have undergone a marked revival during the last decade, offer in comparison



"IN HAMBURG HARBOUR" (CHARCOAL DRAWING)

BY CARLOS GRETHE

"THE PILOT GOING ABOARD," FROM  
A LITHOGRAPH BY CARLOS GRETHE.





## The Deutscher Kunstlerbund



"SQUALLY WEATHER" (LITHOGRAPH)

BY CARLOS GRETHE

with other modes of expression the least hindrance to impulsive composition. Further, most of the various graphic processes imply a certain orderliness of arrangement and grouping, so that it is permissible to say that in the cultivation of the graphic arts at the present day is to be found a favourable incentive to the formation of style.

The feeling of satisfaction which, as Count Kalckreuth remarked in his speech on the occasion of the opening of the exhibition at Hamburg, had materially lightened the heavy task of the jury, will be shared by all who examine the nine hundred works assembled at these galleries, representing a selection from some 3,000 works submitted to the jury. The arrangement of the exhibits in the well-lighted rooms at Commeter's is in all respects excellent, and thus a fresh opportunity is afforded the art lovers and collectors of Germany's greatest port, who have in these latter years shown an ever-increasing interest in the work of

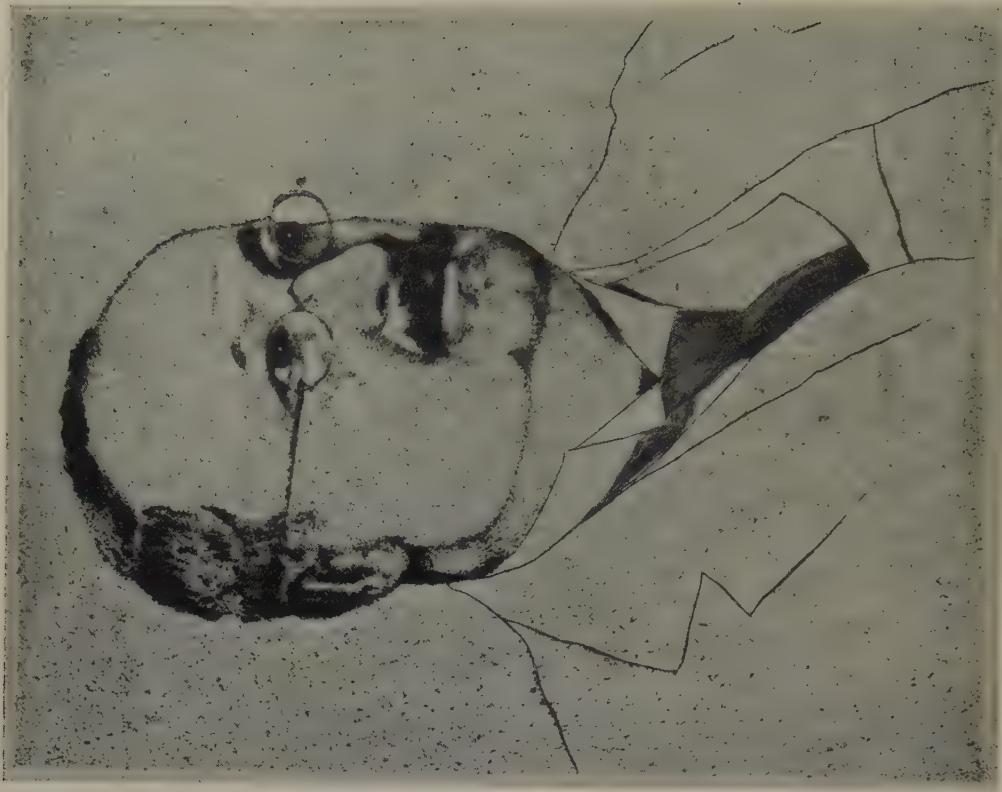
living artists, of making a judicious investment in things of worth.

In the first room we come upon Max Klinger's four large engraved plates forming the second part of a series bearing the general title "Vom Tode" (Of Death), these four representing *The Philosopher*, *The Ruler*, *War*, and *Longing*. Hans Olde sends an etched portrait of the Jena philosopher, Rudolf Eucken, and another distinguished personage is



"A STUDENT OF THE TALMUD" (ETCHING)

BY HERMANN STRUCK



BY FRITZ LEDERER

ETCHED PORTRAIT



PORTRAIT OF HERMANN BAHR (MEZZOTINT)  
BY EMIL ORLIK

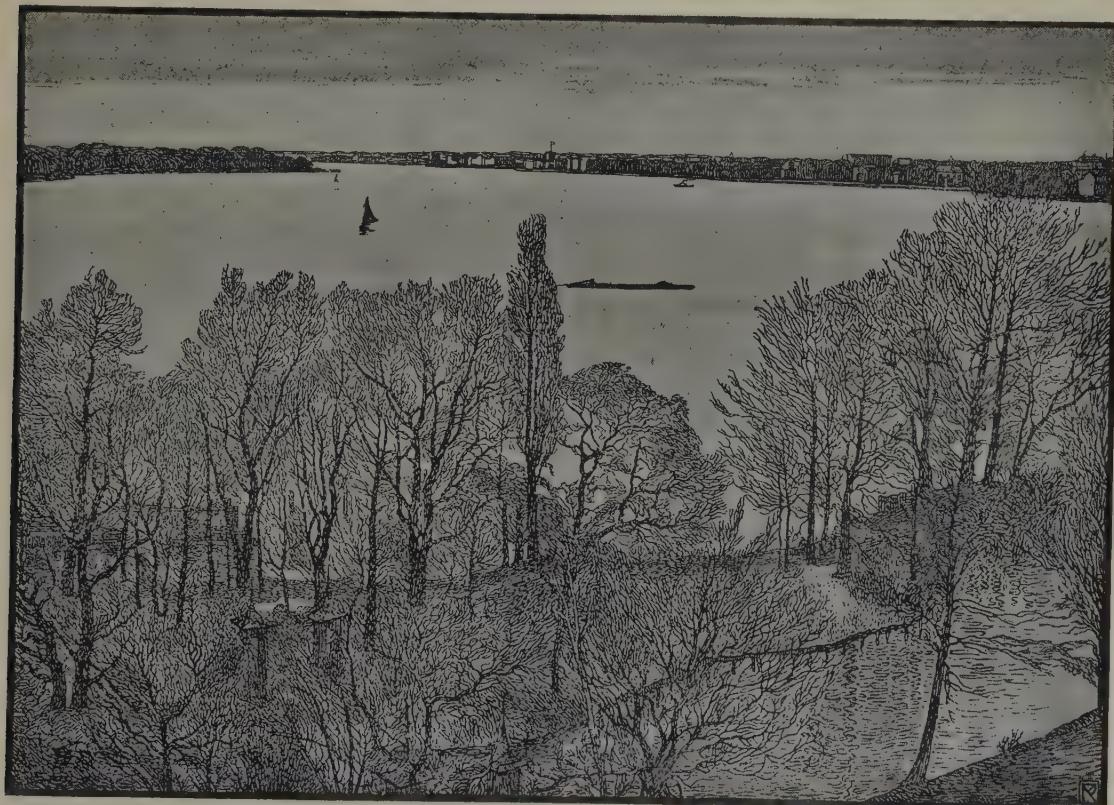
## The Deutscher Künstlerbund



STUDY OF A HEAD (ETCHING) BY EKKEHARD REUTER

presented in a masterly dry-point etching of Dr. Wilhelm Bode, by Max Liebermann, who also sends a characteristic portrait of Pastor Naumann, of notoriety as a politician as well as a churchman. Count Leopold von Kalckreuth exhibited an etched portrait of himself recently done, in which we see him as an etcher at work in his shirt-sleeves, with the plate resting on his knees—an etching which is charming in its homely simplicity. He also sends an etching called *Anglers at the "Alte Liebe" in Cuxhaven*—“Alte Liebe” (Old Love) being a nick-name for the landing pier at this place—and a portrait drawing of his daughter.

Carlos Grethe, a Hamburger who has South American blood in his veins, is *par excellence* a painter of the sea and its poetry. On canvas and on stone, in a style at once broad and distinguished, he gives expression to the moods of the mighty deep as they strike him at the moment. That he has imbibed the



“THE ALSTER NEAR HAMBURG” (WOOD ENGRAVING)

BY REINHOLD KLAUS

## The Deutscher Künstlerbund

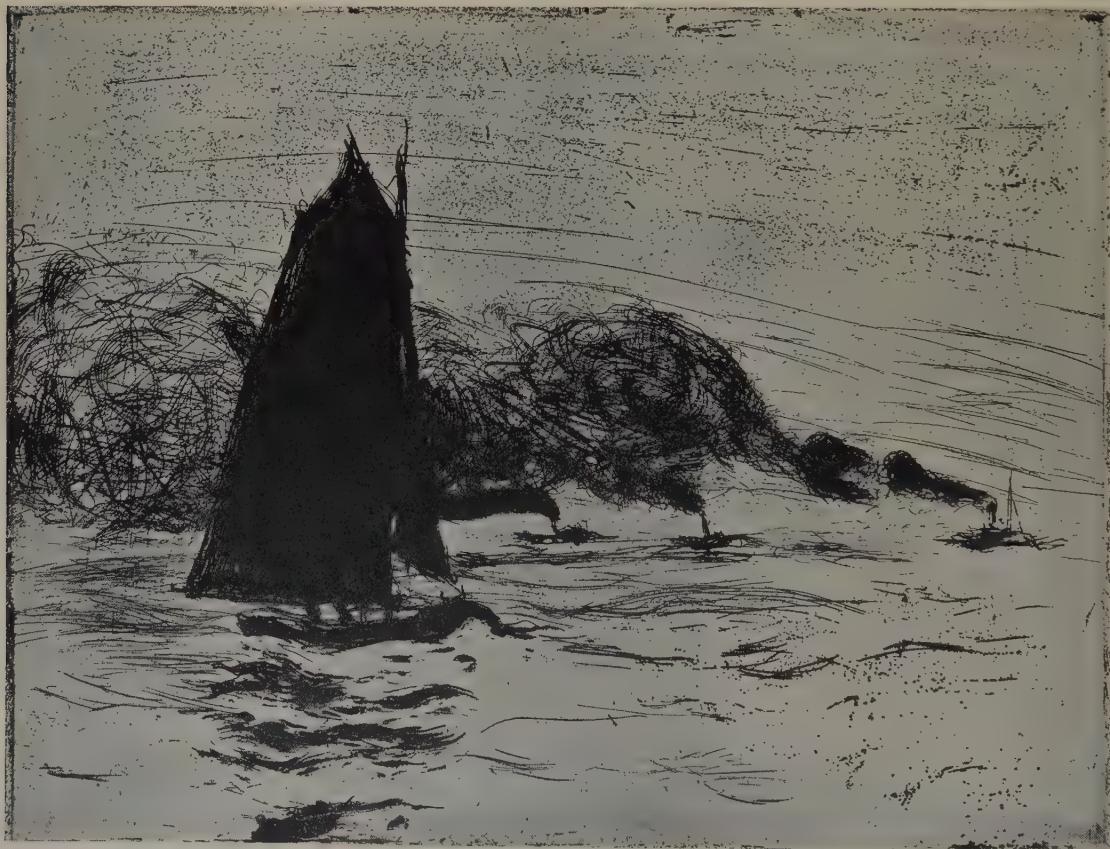
true flavour of the sea is shown by such lithographs as the two now reproduced—*The Pilot going Aboard*, which admirably renders the colours of the original, and *Squally Weather* on p. 279. Characteristic also is the harbour scene drawn in charcoal.

Reinhold Klaus has chosen for the subject of a wood-engraving the great basin of the outer Alster near Hamburg, in which the distant horizon effectively emphasizes the breadth of this expanse of water. Emil Nolde is another whose fascination is in the water, and he, like Grethe, though with different means, strives to register the aspect of water and atmosphere on the North Sea at the passing moment. For this purpose he avails himself only of the contrast of black-and-white on the copper plate, which he etches in a loose, sketchy manner, which gives scope for unexpected results and often leads to very striking effects. Thus in his *Sail and Steam* the method serves well to render those dark clouds of smoke puffed forth from the funnels of the steamers and borne away on the breeze. An almost humorous effect is attained by

Walter Klemm in his black-and-white wood-engraving, *The Bridge*, with its procession of foot passengers fortified with waterproofs and umbrellas against the rain.

Amongst the figure subjects are several that call for special mention, notably Emil Orlik's portrait of the Viennese author and playwright, *Hermann Bahr* (p. 280), an exceedingly fine character study executed by the mezzotint process—"Schabkunstmanier," as it is called by German artists; also Fritz Lederer's portrait of a gentleman in spectacles (p. 280); Hermann Struck's lithograph, *A Student of the Talmud* (p. 279), and an etched study of a young man's head by Ekkehard Reuter (p. 281).

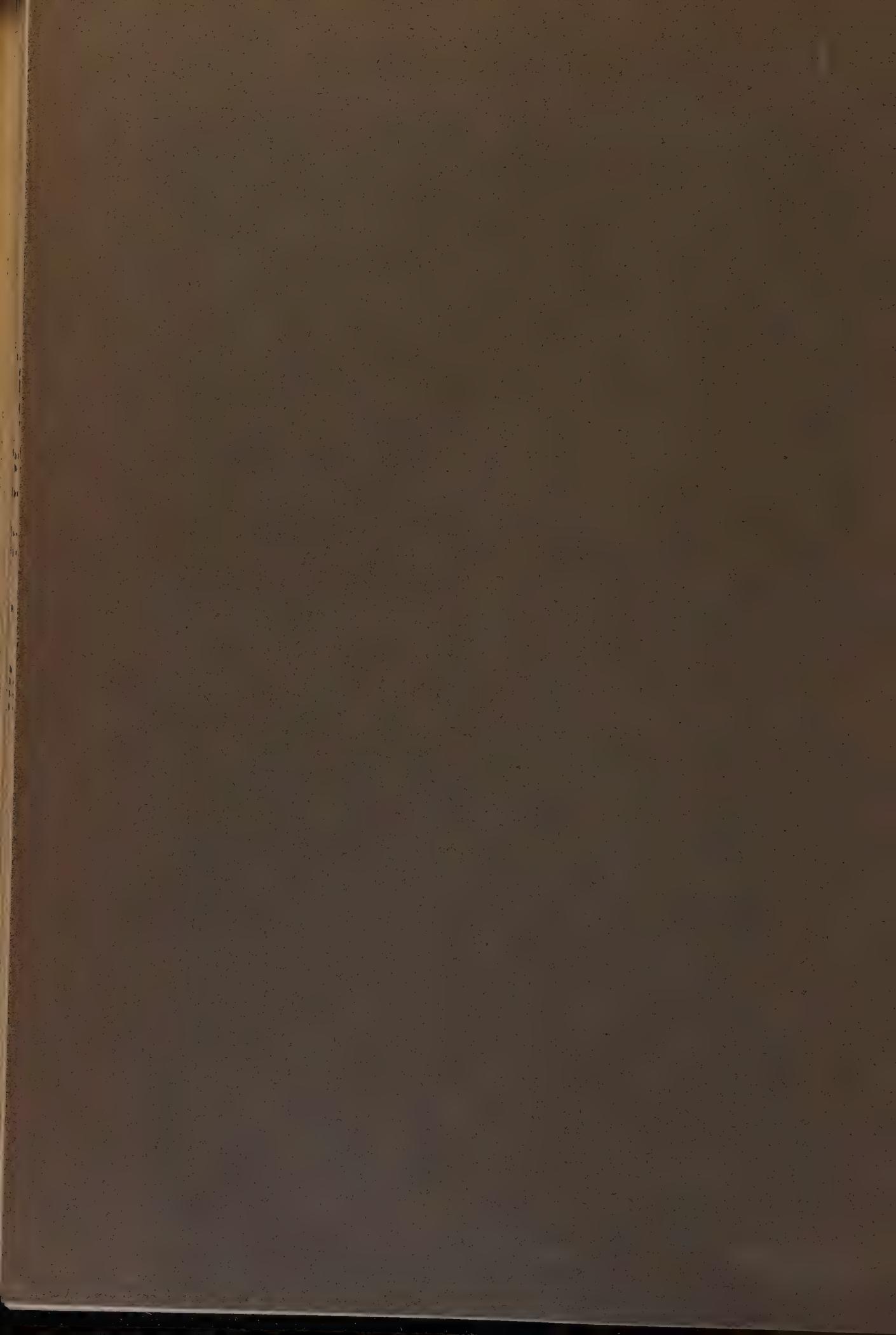
Hans Volkert is represented at this display by a series of etched compositions suggested by Ruskin's "Seven Lamps." These etchings are symbolic interpretations of the superscriptions to the chapters of this famous work on Gothic architecture, such as *The Lamp of Power*, *The Lamp of Obedience*, *The Lamp of Sacrifice*, and *The Lamp of Life*, in which the artist has sought to give utter-



"SAIL AND STEAM" (ETCHING)



'HARVEST,' FROM A  
WOOD-ENGRAVING  
BY O. R. BOSSERT.





"THE BRIDGE" (WOOD ENGRAVING)

BY WALTER KLEMM

ance to his respect for the ethical ideas of the great English writer and the inspiration he has derived from the work.

Among the younger men who have made a favourable appearance at this exhibition in Hamburg I must name, first, the winner of the prize founded by Klinger in connection with the Villa Romana Stiftung, Florence—Hans Meid, of Berlin, who had several other young competitors with him in the final selection. His style of etching is very free, and by making a succession of light strokes on the plate he seems to suggest rather than actually delineate the forms and lines of clothing, limbs, hair; but though the effect is distinctly charming, there is an air of precocity about this sketchy, instantaneous method which may be fraught with peril, and one who begins in this way ought to be on his guard. For such a student, now just on the threshold of his career, a salutary corrective influence should be forthcoming in the works of the great masters at Florence.

Carl Moser, of Bozen, is a *homo novus* on this occasion, and created a pleasant impression with his wood-engravings in colour, which are thoroughly

wholesome in the best sense; his line is broad and sure, his prints are not overcrowded with detail, all unessential elements being eschewed, and the colour fresh and invigorating. Then there are Joseph Uhl, Erich Wolfsfeld (a pupil of Greiners), Adolf Eckener, Georg Greve (Lindau), Amandus Faure, Georg Tappert, Willy Belling, Wilhelm Mann, Wilhelm Gallhof, H. Zille, Edwin Scharff, Dagmar Hooge, and last but not least, O. R. Bossert, whose coloured wood-engraving, *Harvest*, is here given in reduced facsimile. Worthy of mention also is his large etching, *After Work*, showing three sturdy figures of earnest men from the working classes, without a ray of humour to relieve the grim seriousness written on their faces.

Experience teaches that the collection of works of art, provided it is prompted by genuine love of art, is of inestimable value to a nation as an agent for good and an antidote to purely materialistic tendencies, and these exhibitions of the Union of German Artists, giving due attention as they do to the rising generation, have therefore a claim upon those who have the best interests of the nation at heart.

W. S.

## JAPANESE ART AND ARTISTS OF TO-DAY.—II. CERAMIC ARTISTS. BY H SHUGIO.

JAPAN is as full of potters now as it has been since the very early days, and we have more pottery kilns in Japan to-day than we ever had before the restoration, owing to the increased demands both at home and abroad. Of course, the present larger production of pottery in Japan has given us some wares which we do not admire at all, but there are many potters now among us whose works are as artistic as those of the best potters of the good old days, when we were enjoying the quiet and peaceful national existence, without any international disturbances.

We hear now and then some complaints about our modern ceramic productions, but if we carefully study and look into the present condition of our ceramic art, we may realize the fact that the average is not at all inferior to that of any period, and there are many potters now who are just as good as any older ceramic artists. We may not hope to have a Kakiyemon, a Niñsei or Riozen with us, but we have great potters such as Kozan,

Seifu and Kato, whose works are very artistic and skilful.

Miyagawa Kozan, of the famous Makudsu kiln at Ota, Yokohama, is the ninth of the famous Makudsu potters, and undoubtedly he is the greatest living ceramic artist we have to-day in Japan. He is now an old man of three score and ten, but he is still active and turns out many beautiful pieces of porcelain and pottery. He has been very successful in reproducing many old Chinese glazes, and some of his copies of old Chinese porcelain are wonderful. They would pass for the genuine old Chinese if they were not marked with his own name. He is one of the Imperial Court artists, and he was honoured by our Emperor with the decoration of green ribbon some years ago. He is personally a charming man, and is exceedingly artistic in his taste and very refined in his art. His son, Hanzan, also a very good potter, has brought over a few of his father's pieces to the Japan-British Exhibition, and some of them are displayed in the Fine Art Palace and others in the industrial section. Out of many of Kozan's pieces a few have been selected for illustration here, and I am sure they will more



WORKING STUDIO OF YABU MEIZAN, OSAKA

## Japanese Art and Artists of To-day.—II. Ceramic Artists

than prove what I have said about this great living potter of Japan. Of the two vases shown on this page one is a beautiful specimen of his blue and white porcelain. It is a perfect piece both artistically and technically, very simple in line, and classic in shape, and quite artistic in the design of the matchless chrysanthemums, the pride of our country. The other vase is a very interesting example of his transmutation glazes of dark



VASE DECORATED BY  
YABU MEIZAN



very remarkable work, which required rare skill to produce. It is decorated with the lotus flowers and water carved under the glaze and covered with celadon and white glazes, very difficult to bring out so successfully. The last vase illustrated, with its variegated transmutation glaze and red and green specks, is another of Kozan's masterpieces.



VASE BY MIYAGAWA KOZAN  
OF YOKOHAMA

brown with delicately carved chrysanthemums and crystalized spots all over it. The next vase illustrated (p. 288) is a highly interesting specimen and at the same time a

Kato Tomotaro or Toju of Tokio has turned out many beautiful pieces of porcelain, but he is not quite as artistic in his effects as either Kozan or Seifu. He is famous among us

BLUE AND WHITE PORCE-  
LAIN VASE BY MIYAGAWA  
KOZAN OF YOKOHAMA



Seifu of Gojozaka, Kioto, enjoys a wide reputation as one of our greatest living potters, and he has a host of admirers among us. He is a few years younger than Kozan, but having been in poor health for some years past, he has not produced so many pieces as his admirers would like to have. He is a pupil of the second Dohachi, but he is greater than his master. He is a man of very refined taste. His small incense-burner (p 288) is a piece of graceful form, decorated with



VASE MADE BY MIYAGAWA KOZAN OF YOKOHAMA

as the inventor of a special shade of red known as Katoko, after his family name, and on many of his pieces we see this colour produced.

Yabu Meizan of Osaka, is also one of our great potters, or rather a great ceramic decorator. He is a little over sixty and does

not work much at present. He is a man of very gentle manners and of refined tastes. He came over to London this summer as one of the directors of the Osaka Exhibitors' Union, and brought over

with him his decorated works for the exhibition. The interior of his studio in Osaka showing his pupils hard at work in decorating pottery, is illustrated on p. 286 and the vase shown on page 287 is a piece decorated by Meizan. It is very delicately painted and the design is quite artistic, a bird watching for a chance to catch the spider in his web on the cherry tree. The drawing and colouring are both quite charming.

Miura Chikusen of Kioto, who studied the ceramic art under the third Dohachi, is especially famous for his blue-and-white porcelain. He is a literary man besides

being a potter, and published a commentary on Chinese Ceramics a few years ago. He is a good talker, and a very interesting person to have a chat with about porcelain and pottery. Two examples of his works which are shown at the exhibition, are here reproduced (pages 288, 291). In these pieces, a vase and a bowl, he has intro-



INCENSE BURNER MADE BY SEIFU YOHEI OF KIOTO

duced an inlay of coral and stones. The effect is quite delightful, and I think there will be many who will be favourably impressed by these two novel pieces of Japanese porcelain.

Shimidsu Rokubei, of Kioto, is the fourth of this family of potters, and though still a comparatively young man, is one of the most promising potters of that city. His father, the third Rokubei, was a great potter of his day, and his works are greatly admired by our collectors. Rokubei is represented in our fine art sec-



VASE MADE BY MIYAGAWA KOZAN OF YOKOHAMA

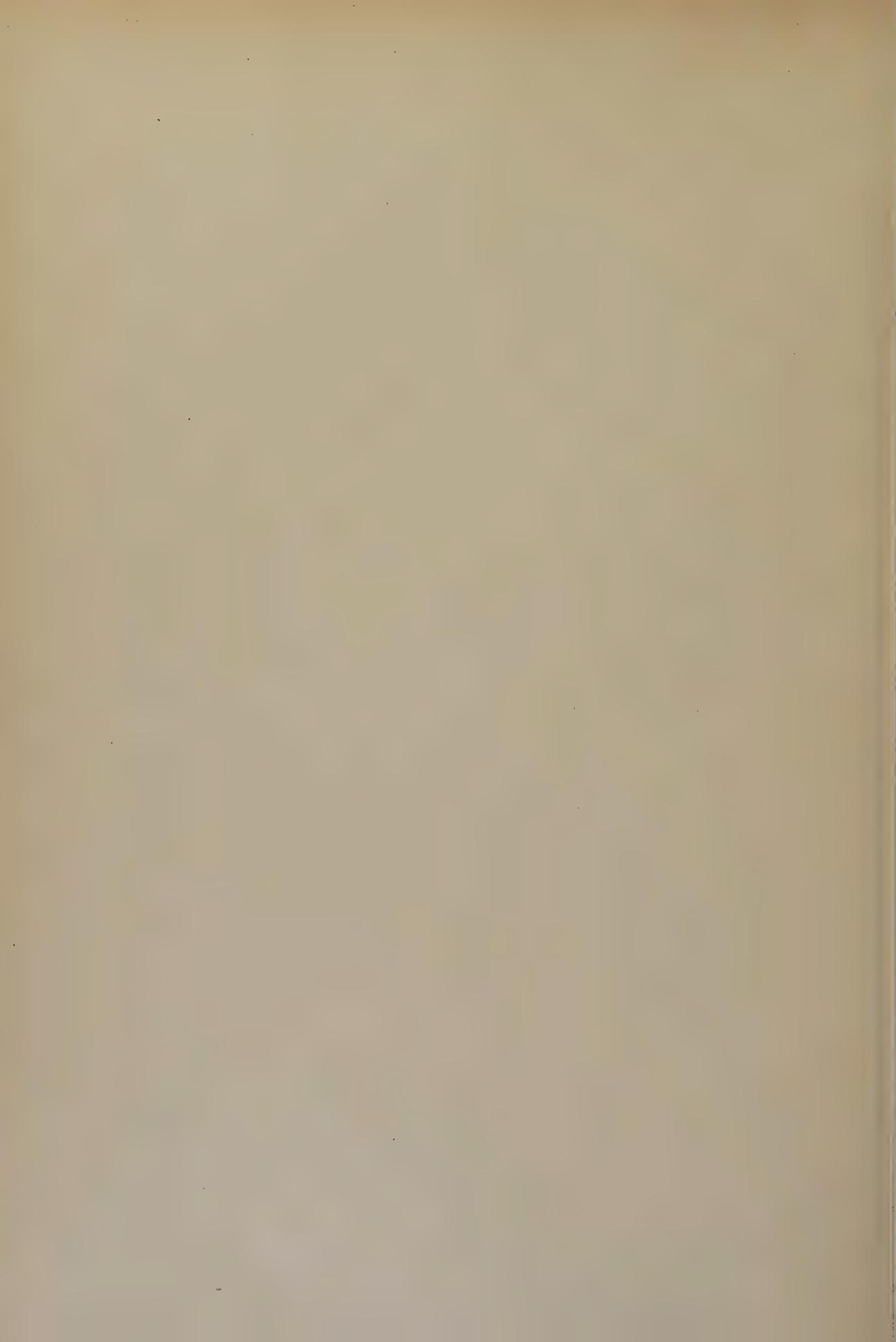


VASE MADE BY MIURA CHIKUSEN OF KIOTO



景德園  
綿野製

VASE MADE BY  
KICHIJI WATANO  
OF KUTANI.



## Japanese Art and Artists of To-day.—II. Ceramic Artists



VASE MADE BY SHIMIDSU  
ROKUBEI OF KIOTO



PLATE MADE BY KINKOZAN SOBEI OF KIOTO

tion by a vase of the dull green glaze decorated with a magnolia carved under the glaze (see above).

Kinkozan Sobei, of Awata, Kioto, belongs to an old family of potters at Kioto, and turns out all kinds of pottery and porcelain, being, in fact, one of the largest manufacturers in Japan. The name of Kinkozan is very widely known both at home and abroad. He is a very active young man, and takes a strong interest in public affairs. The most satisfactory as well as artistic example of Kinkozan's works in the exhibition is the plate here illustrated. It is decorated with a design of flowers in a basket painted under glaze in colours, and it is very boldly done.

Okumura Shozan, of Kioto,

is one of the rising young potters of Japan, and he has already given us some artistic pieces. The vase illustrated (page 292) is quite good in shape, and artistic in treatment, though the design is a very common one of our peerless Mount Fuji.

Kawamura Seizan, of Kioto, is another promising young



BOWL MADE BY MIURA CHIKUSEN OF KIOTO

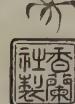
## Japanese Art and Artists of To-day.—II.—Ceramic Artists

ware, very much admired by our collectors. He has sent several specimens of his works to London this summer, among which there are two pieces worthy of our special attention. One of them is a vase (page 293) decorated after Yunglo style in gold and silver over the dull red glaze. The other vase, reproduced in colour (p. 289), is of the green Kutani style decorated with a landscape design in colours, painted after the famous Morikage style, and it is very beautifully executed.

Koransha, a great porcelain factory of Arita, in Hizen, established by the father of the present head of the company, turns out many artistic pieces of porcelain. Fukagawa Yeizayemon, the head of that company, is a very



VASE MADE BY FUKAGAWA  
YEIZAYEMON, OF ARITA,  
HIZEN



able successor to his father, who was not only a good potter, but a most cultivated man; and he has increased his father's business very largely by gathering round him many good designers and potters. The vase illustrated on this page is a beautiful specimen of Imari or Arita porcelain decorated with a design of ferns in blue under the glaze and gold over the glaze. Chuji, a younger brother of the head of Koransha, is now working independently, and he often produces artistic porcelain. There are numerous



VASE MADE BY OKUMURA SHOZAN OF KIOTO  
292

porcelain factories and potters in Arita, the greatest porcelain centre of Japan, as it has been always since porcelain was made in Japan.

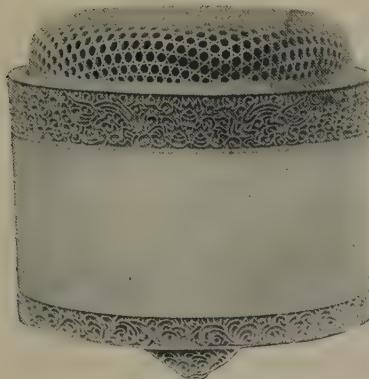
Masataro Keida, of Kagoshima, Satsuma, is the foremost potter at present in that province, and he produces really very artistic pieces, almost as good as the good old Satsuma pieces so much admired both in Japan and Europe. His delicately pierced works are extremely fine, and very beautifully executed. They are usually of good shapes, and often perfect in workmanship. The vase with the elephant's head handles, decorated with the design of chrysanthemums and painted in gold and colours over the beautifully crackled creamy glaze (page 293), is a good piece made by Keida. The Incense-burner



VASE MADE BY KAWAMURA  
SEIZAN OF KIOTO



## Japanese Art and Artists of To-day.—II. Ceramic Artists



INCENSE BURNER BY MASATARO KEIDA OF KAGOSHIMA, SATSUMA

ornamented by fine carving, and the vase with the dragon ears (below), decorated with fine carving and gold and enamel painting over the glaze, are other examples of the work of this talented artist.

In addition to those already named there are many other good and artistic potters who have sent their works to the present exhibition, but the lack of space and time does not allow me to speak of them as fully as I should like and as their merits

deserve, and I shall therefore only mention a few names which I cannot leave unmentioned before concluding this short notice of our ceramic artists: Matsumoto Sahei or Shoundo, of Kaga, one of the famous potters of Kutani; Horikawa Kozan and Kawamoto Hideo, of Tokio; Ito Tozan, Shofu Katei and Suwa Sozan, of Kioto; Mori and Hori, of Ise; Kato Sukusuke, Kato Shubei, Kato Monyemon, Kato Gosuke, and Kato Mitsutaro, of Owari; Nishiura Yendji and Ito Goroyemon, of Mino; Tashiro Seijizayemon, of Soma; Taniguchi Brothers, Ishino Riuzan, Shimidsu Bizen, and Ide Zentaro, of Kaga; Idsumo Kinzo, Nagaoka Sumiyemon and

Kawakami Fusaichi, of Idsumo; Sasaki Roktaroo, of Yehime; Hayakawa, Kamei, and Kabashima, of Chikuzen; Tsuji, Yuktate, Aoki, Yamamoto, Tetsuka, and Imaidsumi, of Arita Hizen; Okabe, of Higo; Togo Jusho, Sameshima Kunseki, Kumamoto Kinji, and Uyeno Yai-chiro, of Kagoshima, Satsuma.

H. S.

薩  
慶  
田  
亞



VASE MADE BY KICHIJI WATANO OF KUTANI, KAGA



VASES MADE BY MASATARO KEIDA OF KAGOSHIMA, SATSUMA

## *The National Competition of Schools of Art, 1910*



CREAM JUG AND SUGAR BOWL IN COPPER AND ENAMEL  
BY LILIAN MARY HARPER (ASTON MANOR)

### THE NATIONAL COMPETITION OF SCHOOLS OF ART, 1910, AT SOUTH KENSINGTON.

THIS year a peculiar interest attaches to the exhibition of the prize works in the National Art Competition for South Kensington and its methods are being subjected—not for the first time—to searching criticism. A Commission is sitting to enquire into the whole system of teaching at the Royal College of Art and the relations of the College with the provincial schools; and in a speech that has attracted considerable attention,

Mr. W. R. Colton, A.R.A., one of the examiners in the National Art Competition, has condemned the general policy of the Board of Education in its dealings with art. The prominence thus given to the question of art education has been enhanced by the criticisms in the press of the composition of the Commission, whose members are held by some to be insufficiently acquainted with the circumstances and the needs of provincial art schools.

In view of the increased public



ENAMELLED SILVER PENDANT SET WITH MOONSTONES  
AND EMERALDS  
BY EDWARD JOSEPH (CAMDEN SCHOOL, ISLINGTON)

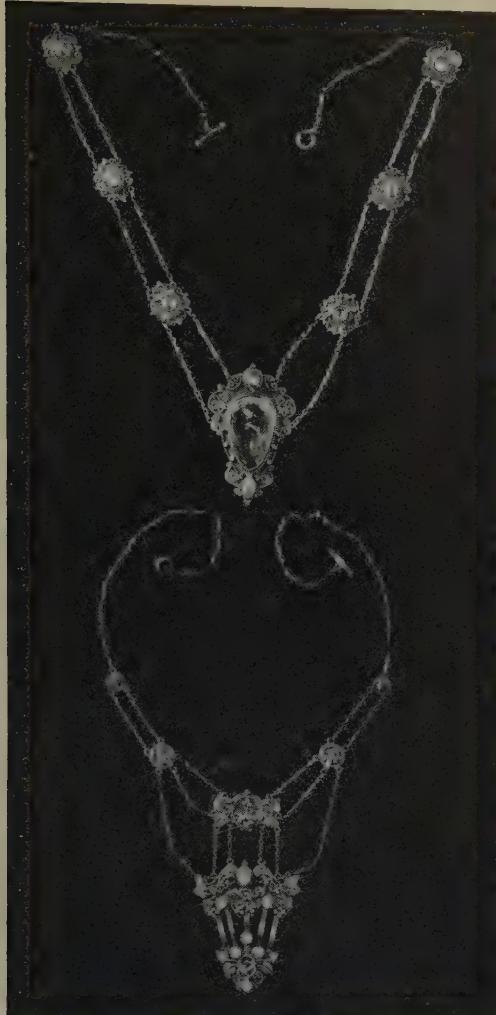


ENAMELLED SILVER PENDANT SET WITH MOONSTONES  
AND EMERALDS  
BY EDWARD JOSEPH (CAMDEN SCHOOL, ISLINGTON)

attention thus drawn to the schools under the jurisdiction of the Board of Education, it was fortunate that the exhibition of the National Art Competition prize works at South Kensington last month should have been more than usually attractive. Some of the attractiveness was due, without doubt, to the exceptional ability shown in its arrangement; but after making due allowance for this, an examination of the work showed that in the department of the applied arts a commendably high level had been reached on this occasion.

This annual exhibition is worthy of inspection by a far larger public than that, composed chiefly of art teachers and students and their friends, which finds its way to the obscurely-placed "iron building" in which once again the National Art Competition works were shown. With the enormously increased

## *The National Competition of Schools of Art, 1910*



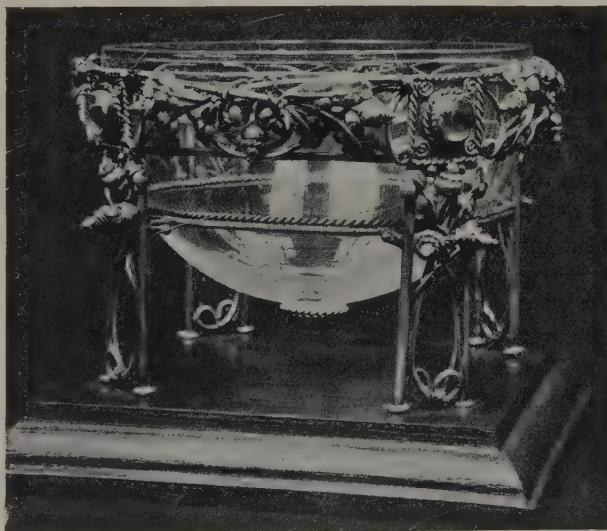
NECKLACE AND PENDANTS SET WITH STONES  
BY MARY A. GILFILLAN (CAMDEN SCHOOL, ISLINGTON)

space now at the command of the authorities it should surely be easy to make room in the Victoria and Albert Museum itself for an exhibition of such importance, and to include in it the works executed in the Royal College of Art, which at present are shown in the class rooms of the college—a position as out of the way for the average visitor as the "iron building" itself. Until a few years ago it was the custom to allow the College of Art students to take part in the National Art Competition, and their studies were shown with the rest. It was possible then to compare directly the work done in the parent college with that of the London and provincial branches, and no good reason has ever

been assigned for the change that destroyed the opportunity for a comparison so interesting and instructive. But in any case it is imperative that the National Art Competition works should be exhibited in some place that can be discovered by strangers without the aid of a special chart or map; and seeing that the chief if not the sole purpose for which the museum was instituted was to foster art education in this country, certainly the galleries of the museum are the most appropriate place in which to exhibit to the public the annual harvest garnered from the schools of the nation.

Among the enamels the work of Lilian Mary Harper, of Aston Manor School of Art, was distinguished for its charm of colour and for the harmonious relation of the enamel and the object that it decorates. Her copper and enamel sugar-bowl and cream-jug (p. 294), are in every way attractive. In this department Dublin no longer maintains its pre-eminence. The Irish students, whose enamels in some recent years ranked among the most distinguished objects in the competitions, seem to have lost the taste for those simple compositions and rich harmonies of colour that once characterised the best work from Dublin.

The bookbindings, considered collectively, were this year of average merit. A cover, singularly delicate in colour and design, for *The Garden Anthology*, by Eric Odger, of Islington (Camden) School of Art; another for a very large volume of *The History of English Literature*, in brown and gold, by Arthur F. Wright, of Camberwell School of Art; and a third in blue and gold, also by a



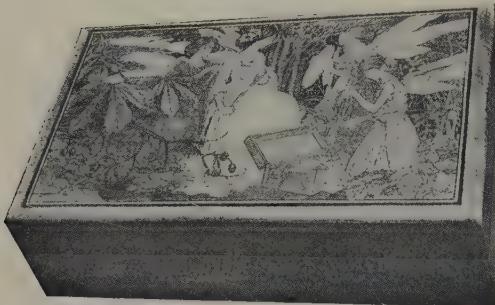
SILVER MOUNTED SUGAR BASIN SET WITH STONES  
BY ALICE SCOTT (BRADFORD)

*The National Competition of Schools of Art, 1910*



VELLUM COVERED BOX

BY KATHLEEN MILLS (ARMSTRONG COLLEGE, NEWCASTLE-ON-TYNE)



DESIGN FOR DECORATION OF A BOX  
BY HELEN JACOBS (WEST HAM)

Camberwell student, Thomas Kent (see p. 300), are perhaps as good as any. But the most interesting thing in the group of book covers was by Mary G. Gibson, of Wolverhampton School of Art. This was a case for a Prayer-Book made in leather of very dark greenish-brown, with a handle of brown silk cord; and the same student showed with it a cover for the Prayer-Book itself (see p. 300). The exhibition contained several other good works of a different nature in leather, including a casket by Edith Stewart, and a music or address case by Alice Hirst-Smyth, both of Brighton School of Art; a circular frame with embossed design by Lorna K. Griffiths, of Birmingham (Margaret Street), and an embossed box with enamelled silver mounts by another student of the same school, Edith Tasker. The vellum-covered box by Kathleen Mills, of Armstrong College School of Art, Newcastle-on-Tyne (above), is also worthy of commendation.

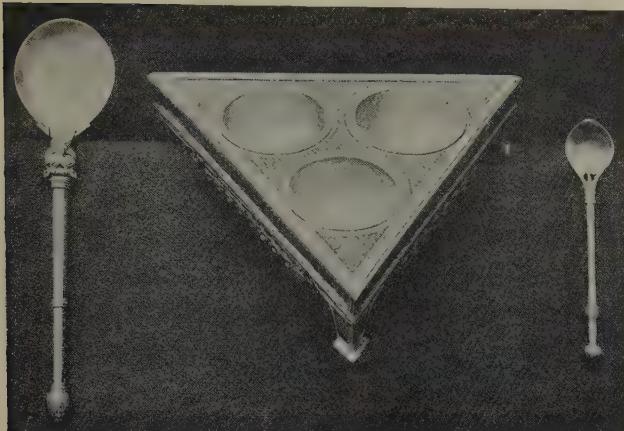
Of work in painted and decorated wood there

were several interesting examples. Among them may be mentioned the stained wood mirror-frame by Florence Gower, of Regent Street Polytechnic (p. 298); the designs by Gertrude de la Mare, of the same school, for an overmantel (p. 298), and for a writing-case of wood decorated with figures in gesso; and the painted box by Helen Jacobs, of West Ham School of Art. The wood carving was unremarkable except for the admirable finial for a bed-post, by William B. Binns, of Birmingham (Margaret Street), than which nothing better of its kind has been shown for some time in the National Competition (p. 298). The few examples of furniture which figured in the exhibition do not call for particular comment.

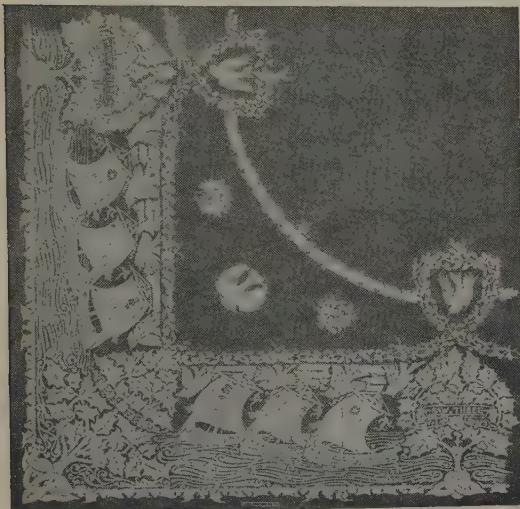


BAG-MOUNT IN SILVER AND STEEL, DAMASCENED WITH GOLD. BY HENRY M. CAPNER (BIRMINGHAM, VITTORIA STREET)

*The National Competition of Schools of Art, 1910*



SILVER SALT-CELLAR AND SPOONS  
BY ALFRED P. PEARCE (BIRMINGHAM, MARGARET STREET)



DESIGN FOR DAMASK TABLE CLOTH  
BY WILLIAM LILLEY (BELFAST)

In the department of metal work, gold and silver work, and jewellery, some of the best things shown this year were to be found. A remarkable degree of accomplishment was displayed in the gold bracelet by Alice M. Camwell of Birmingham (Margaret Street), with tiny alternating posies of foliage and flowers in enamel—a piece of work of great delicacy and one which well deserved the high award of a gold medal and the flattering comments bestowed upon it by the judges, Mr. Nelson Dawson, Mr. Alexander Fisher and Mr. T. Erat Harrison. Examples of precocious skill were the tasteful silver and enamel pendant set with moonstones and emeralds, and the

silver and enamel bracelet set with moonstones, shown by a boy of fourteen, Edward Joseph, of Islington (Camden) School of Art (see p. 294), and some excellent work in the same line was shown by another student of the same school, Mary A. Gilfillan (p. 295). The beauty of red coral, not recognised sufficiently by most jewelers, was exemplified by Constance Paine, of Bradford School of Art, in



POTTERY PLAQUE BY ETHEL WALL (OLDHAM)

a very successful pendant. Some of the smaller work in metal was full of charm. Among the examples calling for notice were the card case of



DESIGN FOR WALLPAPER BY HERBERT M. SMITH (BRADFORD)

## *The National Competition of Schools of Art, 1910*

Morecambe School of Art. From Dublin School of Art came a copper bowl with Assyrian figures in silver, by Mary Lynch; and Silas Paul, of Leeds School of Art, showed a steel casket which, if it displayed no particular originality, can yet be called a capital piece of workmanship. The same criticism applies to the church door-handle and lock-plate, by Frank Longbottom, of Bradford School of



CARVED WOOD FINIAL FOR A BED POST. BY WILLIAM B. BINNS (BIRMINGHAM, MARGARET STREET)



STAINED WOOD MIRROR FRAME  
BY FLORENCE GOWER (REGENT STREET POLYTECHNIC)



STAINED WOOD PANEL FOR OVERMANTEL  
BY GERTRUDE DE LA MARE (REGENT STREET POLYTECHNIC)

silver adorned with forget-me-nots in blue enamel, by Carrie Copson, of Birmingham (Vittoria Street); the dainty silver sugar basin of clear glass set in a graceful framework of silver, by Alice Scott of Bradford School of Art (p. 295); the silver salt cellar and spoons (p. 297) by Alfred P. Pearce, of Birmingham (Margaret Street); and the very small silver tea caddy, by Robert J. Wilcock of

*The National Competition of Schools of Art, 1910*



DESIGNS FOR END-PAPERS



BY WINIFRED COOK (WILLESDEN POLYTECHNIC)



EMBROIDERED CUSHION COVER

BY EVELINE QUAINTON (BATTERSEA POLYTECHNIC)

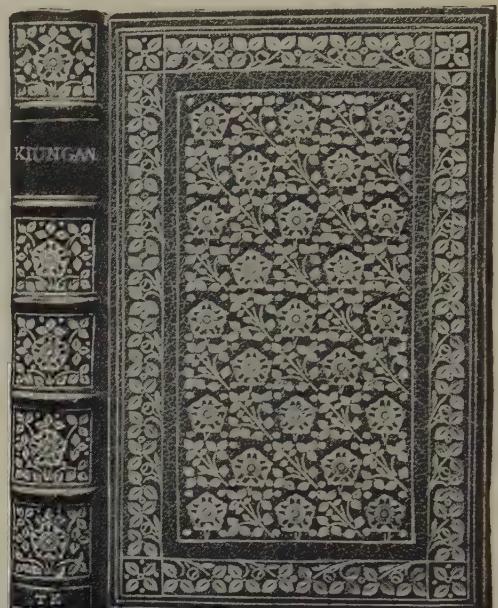
Art, a young blacksmith of seventeen, whose technical skill is already remarkable. Another good piece of work from the same school was a steel lock-plate, designed and executed by Arnold Carpenter. The artistic possibilities of the key seem to have struck none of these clever young workers in metal, and the few specimens of domestic ironwork in the exhibition, fire-shovels,

toasting-forks and so forth, were in almost every instance less attractive in shape and less convenient to handle than the ordinary articles of commerce. A piece of metal work that deserves praise was a bag-mount of silver and steel, damascened with gold, by Henry M. Capner, of Vittoria Street School, Birmingham (p. 296). A very skilful example of repoussé copper work was the

*The National Competition of Schools of Art, 1910*



LEATHER CASE FOR PRAYER BOOK  
BY MARY G. GIBSON (WOLVERHAMPTON)



LEATHER BOOK COVER  
BY THOMAS KENT (CAMBERWELL)



PRAYER BOOK COVER IN LEATHER  
BY MARY G. GIBSON (WOLVERHAMPTON)

300



HERALDIC STUDY ON LEATHER  
BY JOHN G. CHAPPLE (CAMBERWELL)

## *The National Competition of Schools of Art, 1910*

mask of Julius Cæsar, modelled from the antique by William Davis, of Birmingham (Margaret Street).

In the pottery section some interesting specimens were contributed by George Goodall, of Salford School of Art; among them was a curiously attractive lustre vase with a design on a green ground of rearing horses and conventional foliage, and another vase of dull blue of the same shape was almost as good. The ruby lustre bowl by John Adams of Stoke-on-Trent (Hanley) School of Art, was a striking piece of rich, pure colour; and other good pieces of pottery were a glazed vase by Doris Mary Cotterill, of Stoke-on-Trent (Burslem) and a plaque by Ethel Wall of Oldham (p. 297).

Glass articles for table use were almost entirely unrepresented in the National Art Competition, and the group of stained glass seemed smaller than



ILLUMINATED MANUSCRIPT

BY MARY SHAW (MANCHESTER)

usual. The best of the designs for stained glass were by Edward Ridley, of Birmingham (Margaret Street), who showed with his designs the extremely careful and well-drawn preliminary studies that he



TWO DESIGNS FOR COLOUR PRINTS



BY LUCY E. PIERCE (HACKNEY INSTITUTE)

## *The National Competition of Schools of Art, 1910*



BOOK DECORATION BY DOROTHY M. PAYNE (LAMBETH)

made for them. Particularly good were some of the pencil drawings of the heads in his designs.

The decoration of the tile has always been a favourite exercise for the student - designer, and

during the past decade some admirable tiles have made their appearance, now and again, in the exhibitions at South Kensington. There was nothing in the recent exhibition quite so good as the set of tiles shown two or three years ago by Albert Mountford of Burslem, although some of the examples that have gained awards showed real beauty of colour



BOOK ILLUSTRATION  
BY DOROTHY M. PAYNE (LAMBETH)



BOOK-PLATE. BY DOROTHY M. PAYNE (LAMBETH)

and design. Lilian Elise San Garde sent from Accrington School of Art some small, oblong, majolica tiles with a design of heraldic lions that deserve high praise; and Charles E. Cundall, of Levenshulme, a young student who has several times gained high honours in the National Art Competition, narrowly missed a gold medal this year for his tiles in sgraffito and lustre. Charming, too, were the small tiles in blue and silver, hexagonal in shape, shown by Reco Capey, of Stoke-on-Trent (Burslem) School of Art; and rich, fine colour distinguished the tiles (part of a design for

## *The National Competition of Schools of Art, 1910*



DESIGN FOR DECORATION

BY DOROTHY M. PAYNE (LAMBETH)

D.M.P.

red-walled antique room at a school of art, a subject which she has treated with a breadth and simplicity rarely seen in the work of a student.

A capital group of designs for book illustration and decoration came from Dorothy M. Payne, of Lambeth School of Art. The small sketches from memory by Leslie M. Ward, of Bournemouth, were more attractive than his larger studies; and among some striking end-papers by Winifred Cook, of the Willesden Polytechnic, the two reproduced on page 299 appeared

a wall-fountain), exhibited by Albert Edward Barlow, of Levenshulme. In the section of modelled design the examiners have given a gold medal for a tankard to Sylvan George Boxsius, of Islington (Camden) School of Art. There was nothing distinctive in the shape of this tankard, the charm of which lay in the beautiful little frieze of classic figures in low relief encircling it. A dainty design for a cigarette box was that by Hilda M. Potts, of Newcastle-on-Tyne (Armstrong College) School of Art, and equally commendable is the design for a silver mirror back sent to the exhibition by Mabel Blackwell, of Leicester.

The modelling from the life was very good this year, and a gold medal has been given by the judges (Mr. W. R. Colton, A.R.A., Mr. W. Goscombe John, R.A., and Mr. Derwent Wood, A.R.A.) to a singularly complete study of a man tugging at a rope by Lottie Ayers, of Westminster (St. Martin's) School. One of the most interesting of the models from life was the work of a Dublin student, Albert G. Power, a half-length study of a withered old man, executed with uncompromising fidelity. The paintings from the life were also better, taken collectively, than those of the last year or two. The head of an American Indian by James A. Grant, of Liverpool, was a very strong bold piece of handling; and an excellent, though unfinished study from the nude was shown by William S. Eggison, of the Birmingham (Margaret Street) School. The work of this last-named student showed great promise both in painting and in drawing from the life. Of the still life paintings the best by far was the study by Marjorie C. Bates, of Nottingham, of the interior of a



BOOK DECORATION. BY DOROTHY M. PAYNE (LAMBETH)

*The National Competition of Schools of Art, 1910*



BOOK ILLUSTRATION

BY HAROLD WILLIAMSON (LEEDS)

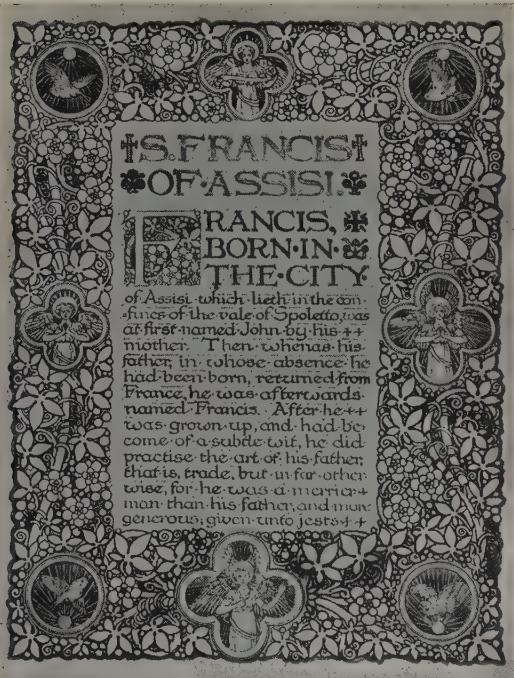
to be the best. A gold medal has been given to Lucy Pierce, of Hackney Institute School of Art, for her designs for colour prints (p. 301) illustrating Biblical subjects and poems by Keats.

Other works in various classes that call for mention in this survey of the recent exhibition are the excellent design for a wall-paper by Herbert M. Smith, of Bradford; the enamelled jewel-box by Margaret G. Harper, of Aston

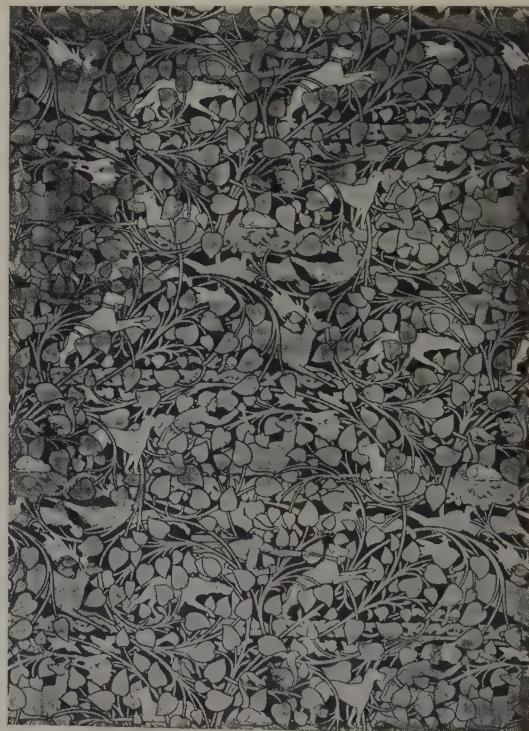
Manor; the heraldic studies on leather by John G. Chapple, of Camberwell; an embroidered cushion cover by Eveline Quainton, of Battersea; the designs for illuminated pages by Henry William Barber, of Newcastle-on-Tyne, and Mary Shaw, of Manchester; stencilled hangings by Enid Cartwright, of Willesden, and Nao Onuma, a Japanese student at the Manchester School of Art; and the designs for tapestry by Frank Middleton, of Regent Street Polytechnic; for book illustration and decoration by William R. E. Goodrich of Sheffield, Harold Williamson of Leeds, and Mabel

A. Goodwin of Bournemouth; and for a damask table-cloth by William Lilley, a student of the Municipal Technical Institute, Belfast (page 297).

W. T. WHITLEY.



ILLUMINATED PAGE. BY HENRY WILLIAM BARBER (ARMSTRONG COLLEGE, NEWCASTLE-ON-TYNE)



DESIGN FOR WOOL AND SILK TAPESTRY HANGING BY FRANK MIDDLETON (REGENT STREET POLYTECHNIC)

(A few illustrations of designs and work referred to in the foregoing article are held over until our next issue.—*The Editor.*)

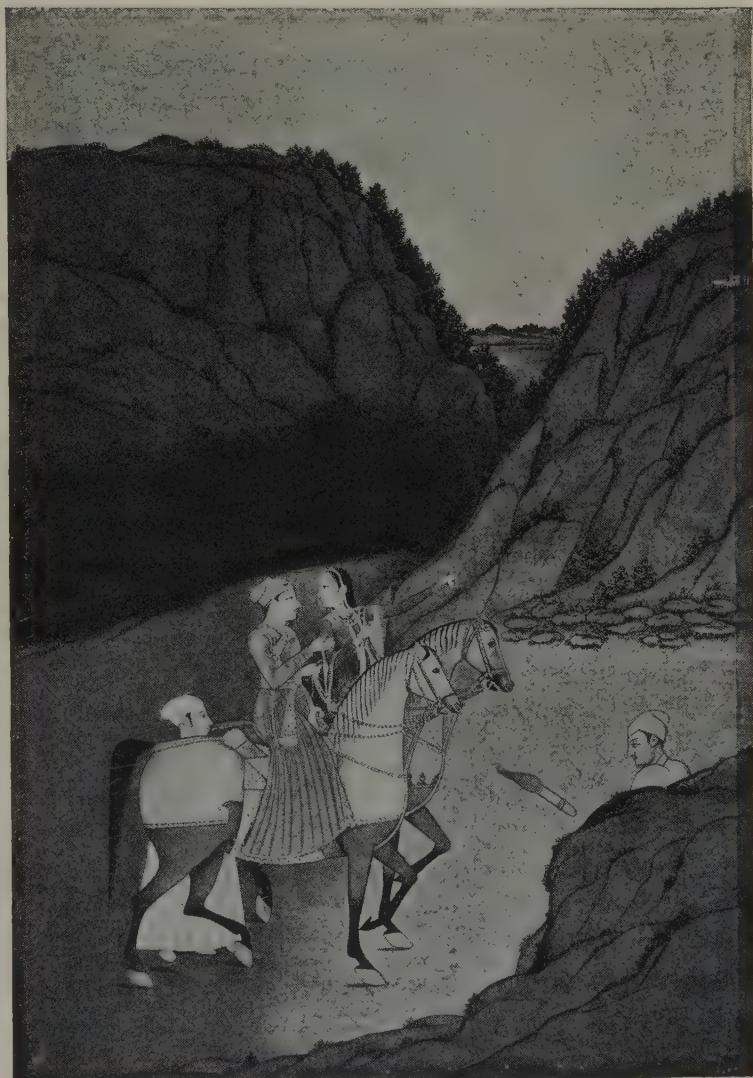
## NIGHT EFFECTS IN INDIAN PICTURES.

THE representation of night effects is a very characteristic feature of Indian painting. It is true that in Persian illuminations we occasionally find night scenes depicted, when necessary to the illustration of the subject in hand, but in such paintings there is no representation of night effects. We only gather from the burning cressets and lighted candles that events are taking place at night. In Indian paintings we have all the romance and mystery of night itself, painted for its own sake. The night in India, almost more than the day, is the time of awakeness and of action; it is the time for discourse and entertainment, for travel, for worship and for love. It is a time of exquisite contrasts, when the torch of a guide or the flame of a camp fire lights up the traveller's face, or the crowded candles illuminate the gold inwoven dress and tinkling jewels of the dancer. At night the water-fête is at its height and one may see the gaily decorated barge of a great guild of craftsmen, or of a prince or rajah, threading its way amongst the mass of smaller craft that crowd round the boats where music and dancing are going on, or provisions are for sale. At night the bride waits for her beloved. At night the gods are borne in procession round the temple ambulatory, with music and dance. And it is at night that men and women steal away to lonely hermitages to talk with those for whom the world is vanity, or go with offerings and devotion to some garden shrine of Mahādev. All this full life finds passionate expression in Indian painting.

The four pictures which

have been chosen to illustrate the subject of this note need little explanation. The first, *Riding by Night*, represents Bāz Bahādur and Rūpmati. Bāz Bahādur ruled over Malwa, 1554-1570. Rūpmati was a Hindū poetess, famed throughout India for beauty and learning. Their love is the theme of many songs. When Bāz Bahādur, in 1570, was defeated by Akbar's general, Adham Khān, Rūpmati took poison to avoid his importunity. The picture, or a variant of it, in which the two are riding out by day to hawk, is represented in many collections. The example here given is one of two almost identical versions in the collection of Mr. C. H. Read.

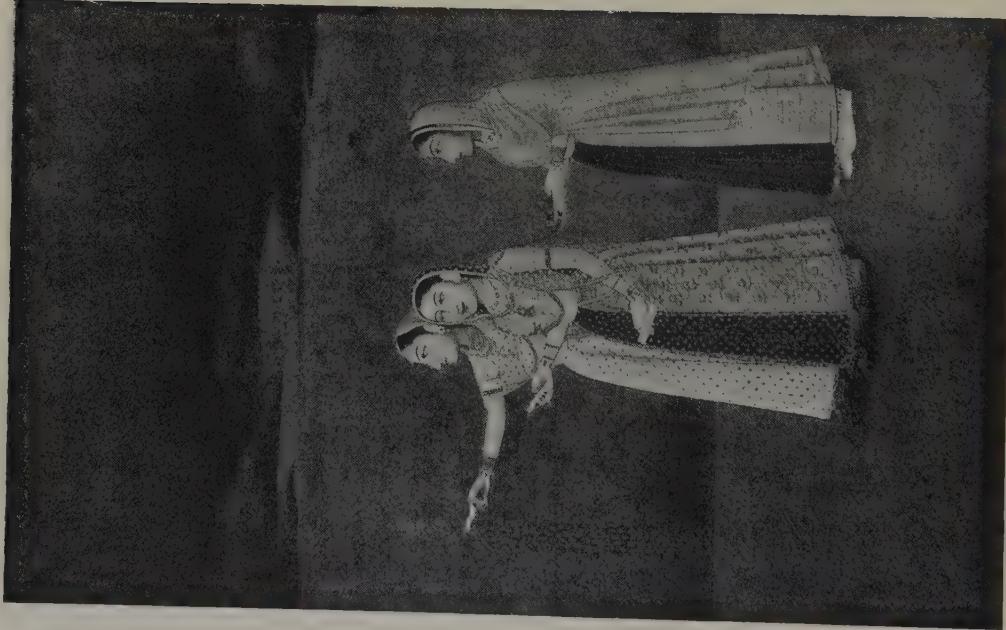
The second picture shows three Hindū girls, two



"RIDING BY NIGHT." FROM AN INDIAN PICTURE (PROB. 17TH CENTURY)  
(In the Collection of C. H. Read, Esq.)



“SIVA PUJA.” FROM AN INDIAN PICTURE (PROB. 17TH CENTURY)  
(*In the Calcutta School of Art Collection*)



“GOLDEN RAIN.” ATTRIBUTED TO MUHAMMAD AFZAL (17TH CENTURY)  
(*In the Collection of E. B. Havell, Esq.*)

## Night Effects in Indian Pictures

with fireworks, the third an attendant, standing on a terrace, with a lake and low hills behind. The sweet serene faces and exquisite dresses, lit up by the "golden rain," stand out against the dark background of the night. Though not signed, it is probably the work of the painter Muhammad Afzal, who flourished in the seventeenth century.

The third picture represents three nuns making offerings of flowers and water at a shrine of Mahādev in a wicker hut beside a tree. The trees in Indian pictures are particularly noteworthy because they so seem to share the sentiment of the work. In nearly all religious pictures they play an important part, because the hermit's place of retreat is generally in a grove or beneath a particular tree. The mysterious soft effects of shadow are well suggested, and the conventional treatment is perfectly appropriate to the entire composition. The sense of devotional concentration is strangely reminiscent of the earlier Italian painters. We do not yet know how much these may have owed to Oriental influences.

The last picture, which loses perhaps the most in monochrome reproduction, especially as regards the pure gold over-dress of the nearest figure, has been called *The Bride*. There is a haunting charm in the representation of her gentle shyness, as she is led by a friend to the bridal chamber. A sleepy servant awaits them with a torch and scent spray. The torch light throws a deep shadow behind the advancing figures. The white marble buildings glisten in the moonlight. The whole picture bears the spell of that strange serenity and recollectedness that so separate the old life in India from the unrhythmic life of haste and competition that is fast replacing it. Perhaps it would not be possible to over-value an art that brings to us so clear a message of calm and peace—a message from a time which we, taking an external view, are apt to regard as less peaceful and less "civilised" than our own.

A few words may be said on terminology. Hitherto it has been usual to class all Indian paintings as Indo-Persian, or even frankly as

Persian. The term Indo-Persian, however, is only really applicable to the earlier Mughal style (late sixteenth and early seventeenth century). The later Mughal style (seventeenth and early eighteenth century) owes too much to Central Asian and to purely indigenous (Rājpūt) tradition to be properly described as Indo-Persian. The four pictures here reproduced belong, broadly speaking, to the Rājpūt School. Most of them are purely Hindū in their appeal, and they show no trace of Persian or Central Asian influence. The fourth (*The Bride*) shows strong Kāngra Valley influence, which is purely Hindū. The second (*Golden Rain*) might perhaps as well be called Mughal as Rājpūt: it is really "Indian." All probably date from the seventeenth century, the latter part of it rather than the earlier. ANANDA K. COOMARASWAMY.



"THE BRIDE." FROM AN INDIAN PICTURE (PROB. 17TH CENTURY)  
(In the Collection of G. N. Tagore, Esq.)

## *The Brussels Exhibition*

### THE BRUSSELS EXHIBITION : I. SOME FURNISHED INTERIORS. BY FERNAND KHOPFF.

IN the organisation of universal exhibitions it is in the nature of a tradition to erect vast palaces, with huge porticoes leading into interminable colonnades, and with immense galleries capped with excessively ornate decorative devices. The whole effect of such constructions is purely external ; in their totality they are merely façades, and often enough the extravagance of conception to which they bear witness is equalled only by the incoherence of the realisation.

Let me hasten to affirm that nothing of this kind could be alleged of the beautiful palace which, until that ill-fated Sunday last month when it perished with practically all its treasures in the flames, formed the principal building of the Universal Exhibition organised by the Belgian Government. This palace, the design of which emanated from the eminent Brussels architect, M. Ernest Acker, was indeed a work of most refined taste ; its long façade in the Classic style running parallel with the Bois de la Cambre, and its elegant lineaments and dainty decoration harmonised perfectly with the sylvan scenery of the immediate neighbourhood. Given the style selected by the architect, the conditions imposed could not have been better fulfilled in the circumstances.

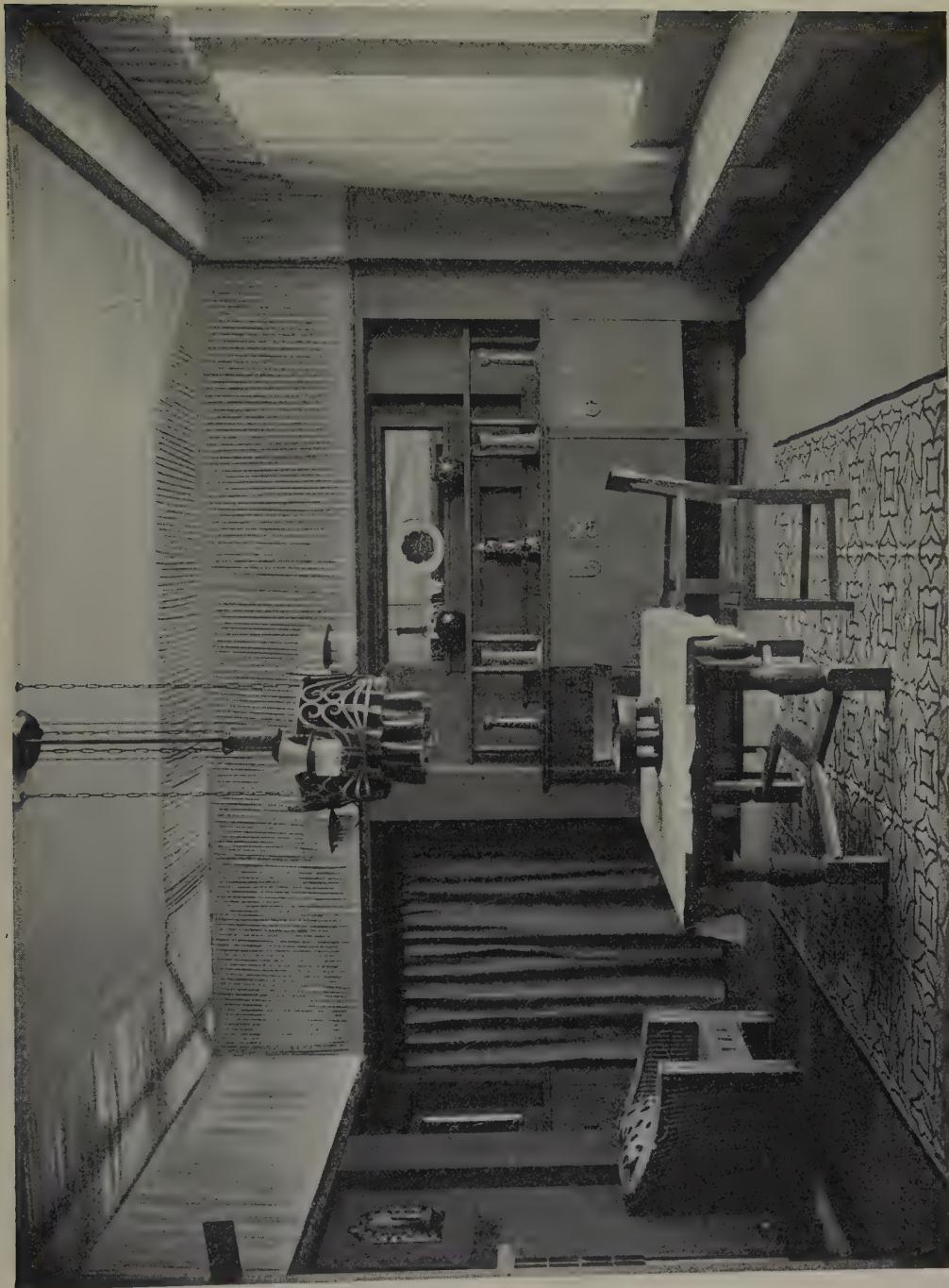
At the same time it must be acknowledged that the galleries which these façades encompassed had one principal defect : the uniformity of setting to which the various nations invited to participate had perforce to submit their products left them no scope for displaying themselves in the intimacy of a national

environment. Germany alone has set an example in this respect. This country, as has been very rightly remarked, "in bringing together on 'German soil' her machines, her sumptuary arts, and her arts of design—that is to say, in giving an opportunity for forming a synoptic judgment of these as the expressions of a certain mental status, has shown particularly that every intellectual manifestation ought, if it is to have its full effect, to be presented in its proper *milieu* and maintain its relative value."

The German section, which from its isolated position at a considerable distance from the scene of last month's conflagration was happily not involved in that disaster, is installed in buildings of its own, designed by German architects and carried out by German contractors and German workmen. Thus the German section, with its nine halls, its German pavilion (*Deutsches Haus*),



A CORNER IN THE LADIES ROOM OF THE GERMAN PAVILION (DEUTSCHES HAUS),  
BRUSSELS EXHIBITION. DESIGNED BY PROF. EMANUEL VON SEIDL. EXECUTED  
BY BALLIN'S HOFMÖBEL-FABRIK, MUNICH



BREAKFAST ROOM  
DESIGNED BY PROF. MAX LÄUGER

*(Executed by Billing & Zoller, Karlsruhe)*

## *The Brussels Exhibition*



LADY'S ROOM

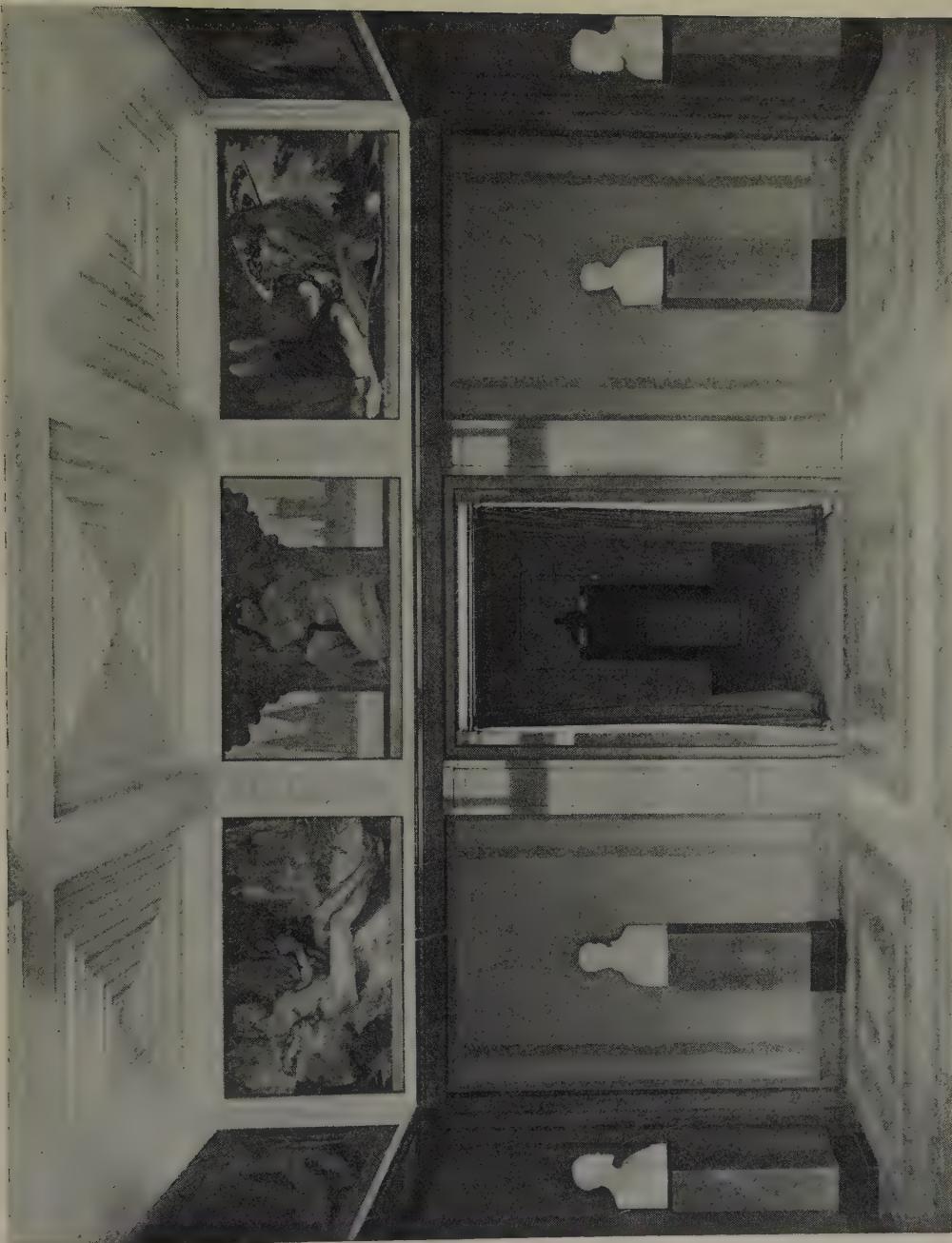
DESIGNED BY PROF. R. RIEMERSCHMID  
EXECUTED BY THE DEUTSCHE WERKSTÄTTE, DRESDEN-HELLERAU

its restaurants and gardens, constitutes within the limits of the Universal Exhibition an entity quite distinct from all the rest, and one that is truly national in character. The Munich architect, Prof. Emanuel von Seidl, is the author of the general plan, and as an artist he has succeeded in composing a fine architectural ensemble. He has varied the design of these buildings to suit their particular purposes, but in their general effect they are all of the same type as the "Deutsches Haus." This edifice is the most conspicuous object in the entire range of buildings forming the German section, its ascending lines producing a vertical break in the horizontal disposition of the general scheme in which it forms a central and culminating point that unites its various members into one coherent whole. The designer has further striven to establish as far as possible a harmony between the character of his designs and the features of the Parc du Solbosch in the immediate vicinity of which the buildings have been erected, and in the gardens surrounding these he has aimed to provide an appropriate setting. The exterior of the buildings has been finished in white, with black for the columns and grey tiles for the roofs, a small amount of plastic

decoration being added here and there, part of which is relieved by gilding.

Within, we find the halls devoted to a wide variety of objects; several are occupied with machinery and manufactures; one, the "Kultushalle," with numerous sub-divisions, is set apart for education, and another is consecrated to art as applied to the interior equipment of houses and the manifold objects which subserve both useful and ornamental functions in daily life. It is with this division that we are here concerned, although a passing word should be spared for certain rooms in the "Kultushalle," in which the whole of the arts and crafts connected with book-production are represented under various classifications, notable among them being a room in which the work of some of the principal book-illustrators of Germany is displayed.

The chief centre of interest in the hall labelled "Raumkunst and Kunstgewerbe," is an extensive suite of rooms completely furnished with tables, chairs, cabinets, carpets, hangings, table services, metal implements and apparatus, and many of them fitted with wainscot panelling. Of this suite of rooms, eleven answer exactly to their description as the rooms of a "vornehmes Haus"—that is, a gentleman's residence—and they com-



VESTIBULE IN GERMAN APPLIED  
ART SECTION, BRUSSELS EXHIBITION  
DESIGNED BY PROF. BRUNO PAUL

(Executed by Vereinigte Werkstätten für  
Kunst im Handwerk A.-G., Munich; Deco-  
rative paintings by Prof. Adolf Münzer)

## *The Brussels Exhibition*



DINING ROOM FOR A CLUB

DESIGNED BY PROF. ALBIN MÜLLER; EXECUTED BY TH. ENCKE, MAGDEBURG

prise every variety of apartment, except domestic offices, to be found in the houses of the well-to-do. There is, for instance, a study or smoking-room for the master of the house, a drawing-room or "Gesellschafts-salon," a lady's boudoir, a breakfast-room, a dining-room, a bedroom and a night nursery, a bath-room with sumptuous appointments and fittings of diverse kinds, a dressing-room communicating with a bath-room, besides ante-chambers and lobbies.

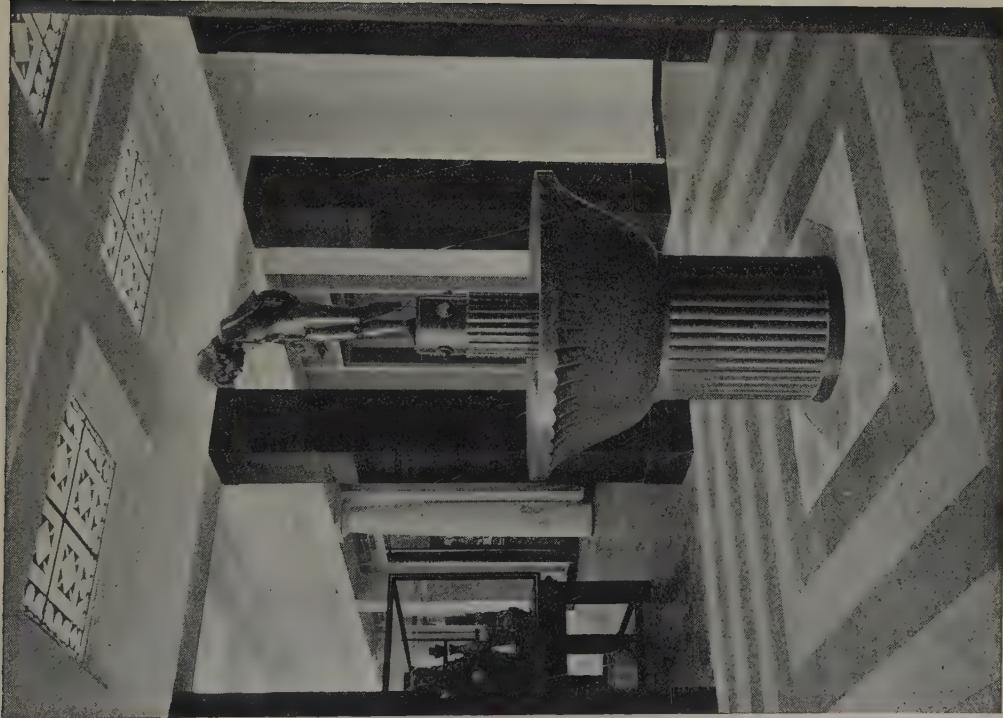
These, however, are not the only examples of interior furnishing which are offered to the visitor in this hall. There are, in addition, a small number of domestic interiors, more or less akin in general style to the others, but with a less expensive equipment, these including a couple of dining-rooms, one by Karl Bertsch, and the other by Prof. Riemerschmid, both of Munich, and a ladies' room by the latter. Further, we find a suite of four rooms for a club, including the dining room by Prof. Albin Müller, of which an illustration is given above; three rooms designed for a sanatorium—an operating room, a waiting-room, and a consultation room. And

then, finally, there are various rooms intended for use as offices of sundry kinds, such as a small hall for the Rathaus at Karlsruhe, by Prof. Hoffacker, Director of the School for Applied Art in that city; a "Trauzimmer" for marriage ceremonies; a private office for the President of the German Committee at the Exhibition; a press room; a reading-room for illustrated periodicals, a series of rooms designated as those of a "Kunstfreund" or art-patron, in which is displayed a choice collection of works of art—paintings, sculpture, drawings, &c.—by some of the leading German artists of the modern school.

At first sight, if the visitor be a cultured man of the Latin race, all this manifestation of German decoration and furnishing will perhaps clash with his taste and habits; but the determined energy which the whole reveals, and the effort of realisation, are such that the feeling of disturbance he may have experienced at first will quickly give place to one of admiration and astonishment: as one gets accustomed to a thing one understands it better, and ends by taking account of the necessity of it all, as one might say.



VESTIBULE OF GERMAN PAVILION (DEUTSCHE HAUS), BRUSSELS EXHIBITION  
DESIGNED BY PROF. EMANUEL VON SEIDL  
FOUNTAIN BY PROF. A. VON HILDEBRAND



LOBBY IN GERMAN APPLIED ART SECTION, BRUSSELS EXHIBITION  
DESIGNED BY PROF. BRUNO PAUL  
SCULPTURE BY PROF. PAUL PETERICH

## *The Brussels Exhibition*



TWO ARTISANS' COTTAGES AT THE BRUSSELS EXHIBITION. DESIGNED BY G. METZENDORF. CONSTRUCTED BY A. SIEBEL, DÜSSELDORF.

An eminent French critic has remarked—it seems to me with a good deal of truth—that we have here a *mélange* of forms in which the classicism of the middle ages and German Gothicism are combined with elements derived from the Far East in varying proportions. But this modern style of furniture, which, with diverse modifications, has been in vogue in all countries during the past twenty years, Germany is striving to reinforce from new sources, and she is setting herself the task of imparting to it health and strength. The venture is at once interesting and bold, and is being pursued with that thought and tenacity so characteristic of the German people. The forms are at

times massive, and some of the colours are hard, but the end that is always kept in view is to administer to a rational and practical state of comfort.



PORTECO OF ARTISAN'S COTTAGE AT BRUSSELS EXHIBITION  
DESIGNED BY G. METZENDORF

## *The Brussels Exhibition*

In the details one frequently finds introduced ingenious and dainty refinements; the materials—wood, metal, glass, clay—are utilised to advantage and so as to secure the full measure of their decorative effect; and as to the workmanship, that is carried to the point of minute care, everything savouring of trashiness or triviality being scrupulously avoided. Art can be brought to bear even on the very smallest things.

While acknowledging that this German display of furniture and decoration strikes one as a little sombre, we must bear in mind that we have to do here with a northern race, and that if Germany is intent on creating for her "Heim" a style adapted to the habits of her people and the climate of the country, far from being a reproach to her, it is, on the contrary, a movement calling for the highest praise.

It is hardly possible to mention here the names of all those who have collaborated so happily in this enterprise. Most of them, like Emanuel von Seidl and Bruno Paul (who have taken the

principal share in it), Max Läuger, Peter Behrens, Richard Riemerschmid, Albin Müller, Schultze-Naumburg, Hermann Billing, Wilhelm Kreis, Karl Bertsch, Max Heidrich, and others, need no introduction to readers of this magazine. In the various rooms arranged by these architects are to be found examples of decorative painting and of sculpture in stone or wood by prominent artists, such as Adolf Münzer, Paul Peterich, W. Schmarje, Josef Wackerle, Fritz Erler, C. A. Bermann. Of the numerous designers who are represented in the galleries where the multitudinous objects of pottery and porcelain, metal work, &c., are displayed, I must speak on another occasion when dealing with these classes of work.

Before quitting the subject of domestic interiors, I should like to draw attention to the two fully furnished specimens of artisans' houses which have been set up in close proximity to the principal buildings of the German section. The architect of these is Herr George Metzendorf, who, like numerous other talented architects in Germany,



KITCHEN IN ARTISAN'S COTTAGE

FURNITURE EXECUTED BY GEBR. SCHÜRMANN, ESSEN.

DESIGNED BY G. METZENDORF, ARCHITECT

STOVE BY DRÜNER & HATTENBERG

## *The Brussels Exhibition*

has devoted much time and thought to the planning, construction, and equipment of dwellings of this character. The two cottages, which are constructed of wood in sections to admit of transportation, have been designed by him as architect of the Margarethe Krupp Stiftung or Trust, and are intended for the workers of the Rhenish-Westphalian manufacturing region. Both are admirably planned, and though small, are far from being "poky." That is largely due to the excellent design of the furniture, which has been specially adapted by the architect for the rooms in which it is placed. This furniture is very substantially made, yet inexpensive, and has been carefully designed, not only with a view to durability, but also with an eye to comfort and economy of labour. Especially is this the case with the appointments in the rooms or offices where the operations of cooking and washing are carried on. Here everything looks neat and wholesome; the appliances are so ingeniously contrived as to excite our admiration for the thought and care bestowed on their forms and functions.

A few words must suffice for the interiors exhibited in the other national sections. Here there is nothing approaching in magnitude to the German display. In the French section there are shown a few modern interiors, notably a dining-room by Dufrène, and another by Lambert, in both of which there is in evidence more gaiety in the general design than one observes in the German interiors, but as contrasted with the florid decoration which characterises so much of the French work these show considerable restraint. I must also name a delightful boudoir by M. Follot,

and a very pleasant smoking room by M. Selmersheim. In the British section, which suffered so disastrously from the fire of August 14, there was no modern furniture of particular significance; the complete interiors shown belonged to the "antique" class—Elizabethan, Georgian, Chinese, Chippendale, and so on—and these perished in the flames. In the Dutch section the modern interiors reveal the same qualities and defects as those in the neighbouring German section; and in the Belgian section—practically all reduced to ashes last month—the special pavilions of MM. Serrurier and Van de Voorde contained all that was of special interest to us. Great, however, as was the destruction wrought by the fire, I hope to fulfil my intention to speak in a subsequent article of the principal works of applied art in the various sections. F. K.



SITTING ROOM FURNITURE FOR ARTISAN'S COTTAGE

DESIGNED BY G. METZENDORF, ARCHITECT  
EXECUTED BY GEBR. SCHÜRMANN, ESSEN

*The Brussels Exhibition*



SITTING ROOM BAY AND CHILDREN'S BEDROOM IN ARTISAN'S COTTAGE  
FURNITURE EXECUTED BY GEBR. SCHÜRMANN, ESSEN

DESIGNED BY G. METZENDORF



"THE RIVER BANK"

(*The property of Corbett Woodall, Esq.*)

BY FRED STRATTON

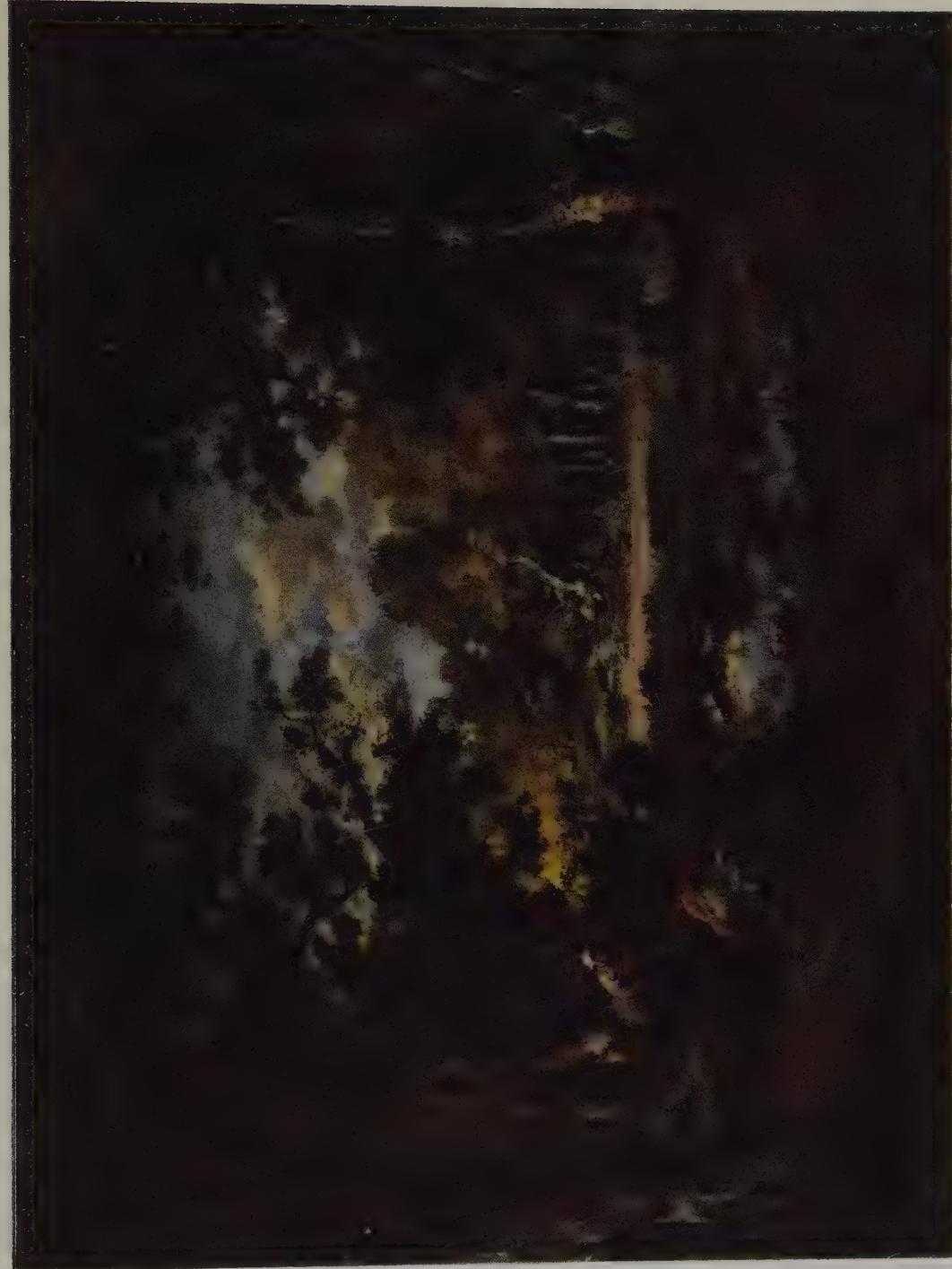
#### STUDIO-TALK.

(*From Our Own Correspondents.*)

**L**ONDON.—The picture by Diaz which we reproduce in colours on the opposite page, was one of those included in the sale of the remaining pictures of the Alexander Young Collection at Christie's recently. The result of this sale fully justified the views expressed in these pages when we dealt with the subject three months ago. Great interest was shown in the works when they were displayed prior to the sale, and competition amongst the bidders was very keen, with the result that the total realised at the end of the three days amounted to just under £154,000. Particular interest centred in the remarkable series of works by Corot and Daubigny, and in the case of the former artist the prices maintained a high level, though his record of £16,100 reached in the Yerkes sale last June never seemed in danger of being surpassed. The modern Dutch School well held its own at this sale, James Maris being especially prominent. His delightful *Entrance to the Zuyder Zee*, a colour

reproduction of which appeared in the Special Number of *THE STUDIO* on "The Brothers Maris," fetched 3,000 gs. *The Shipwrecked Fisherman*, by Israels, was purchased by the Alexander Young family for 4,600 gs., and, having since been presented to the nation, is now in the National Gallery.

Now that the great collectors and dealers have appraised the masterpieces of the famous landscape painters of the French romantic school, so that the Barbizon label spells thousands, it may be well for the more modest collectors to look around the studios of those younger English painters whose artistic interpretation of nature is also personal and original, and equally inspired by a genuine romantic love for its every aspect. For some of these, in their turn, will doubtless have their day at Christie's. Here, for instance, is reproduced a beautiful picture, *The River Bank*, by Mr. Fred Stratton, of Amberley, who seems instinctively to fulfil the conditions of the old Chinese dictum, that "a picture should be a painted poem." This is an exquisite woodland idyl, in which the lambent



"AN OPENING IN THE FOREST,"  
FROM THE OIL PAINTING BY N. DIAZ.

(By permission of Messrs. Thos. Agnew & Sons  
and Mr. S. S. Pratt & Son.)



## Studio-Talk

witchery of the summer sunlight tenderly suffuses the sylvan scene with the very poetry of natural beauty. Mr. Stratton paints trees with that intimate understanding and joyous suggestion of their very spirit which makes one feel that he is artistically akin to Corot and Daubigny. But the individuality of his vision and his touch is unmistakable. *The River Bank* and others of his recent pictures show that the woodland, with all its natural romance, is as suggestively alive to Mr. Stratton as the inspiration of those great simple artists who painted years ago in the Forest of Fontainebleau.

The death of Mr. Linley Sambourne, which occurred on August 4th, is deeply regretted in the world of art. The pages of *Punch* are greatly impoverished by the loss of his work. His art, with its classical feeling for line and extraordinary dignity of motif, was exactly attuned to the page of the chief cartoon. *Punch* cartoons are unlike the same feature in any English or foreign paper. The impartiality and the detachment of the point of view, and the essential dignity of the art that the paper has employed, have given them prestige as a national institution.

The display of sculpture in the Fine Art Palace at the Japan-British Exhibition was organised by the recently established Society of British Sculpture, and reflects upon the society and upon English sculpture in general the highest credit. Sculpture has for a period almost been discredited in England, and the above society has been formed just at the moment when much work of distinction was merely awaiting recognition, and to enable it to obtain this, opportunity of being seen to advantage. For affording English sculpture such an opportunity, the exhibition at Shepherd's Bush has reaped a harvest of reward, both in the attractiveness and merit of the work forthcoming, and the appreciation which the public have shown.

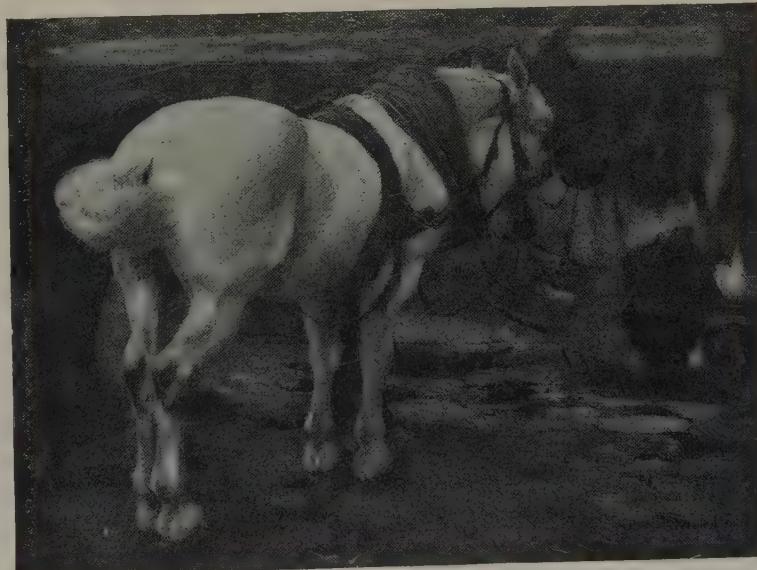
Both at the Fine Art Society's and at the Dowdeswell Galleries the off

season in the picture world has been filled up with excellent exhibitions of etching, in which encouragement has been thrown out to younger men, and to that more autographic and legitimate use of the needle to which buyers of etchings are beginning to respond.

The collection of pictures intended for the projected Johannesburg Gallery, and lately exhibited at the Whitechapel Art Gallery, are now on their way to South Africa. Mr. Otto Beit has been a particularly generous donor, many of the rarest works given having his name against them. The collection has lately been added to by additional works, and it is safe to say that no more significant or suitable collection could have left this country as a link between the present-day culture of this country and that of her colony.

**V**IENNA.—A highly interesting series of "one-man shows" have been recently held in the Secession Galleries. Graphic art was represented by Walter Klemm and Karl Thiemann, whose work is too well known to the readers of *THE STUDIO* to need more than a word of praise for general good quality and originality of treatment.

Hans von Hayek showed some very attractive work. This artist has a predilection for browns and greys, which he expresses in methods peculiarly his own. In his studies of animals, such as



"IN THE STABLE YARD"

BY HANS VON HAYEK

*Studio-Talk*



"Ducks on a Pond"

BY PROF. RUDOLF SCHRAMM-ZITTAU

*In the Stable Yard* reproduced on the preceding page, he shows his appreciation and intimate knowledge of animal life in repose and

activity. He also exhibited some excellent landscapes, all attesting a sincere love of nature, and some fine drawings, studies of various aspects



"Snowy Landscape"

BY WLADISLAW SLEVINSKI

## Studio-Talk

of life, these being exceptionally strong and convincing.

Prof. Rudolf Schramm-Zittau is another painter who delights in portraying animal life. His studies of water-fowl in particular are capital, for the artist is a keen observer of their movements and habits, and his rendering of water in motion shows much skill. He is at his best in depicting ducks, swan, geese, and other feathered animals, for he thoroughly understands them; but his range is not limited to such subjects, his scenes from Munich proving him to be an able interpreter of the life and atmosphere of this famous art centre.

Wladislaw Slevinski's work shows the true instinct of the Pole, for it is expressed in sad scenes of the sea, of the cliffs, and of the eternal snow. But his brush is a poetic one, for he breathes the poetry of nature, her gentle side when all is at rest. His snow scenes, with the long chain of mountains in the background, tell their own story; the artist loves to linger over his work, and we seem to see the snowflakes as they fall. His studies of peasants, too, are highly characteristic; he understands them and their ways, and these he depicts with much breadth

and much vigour. In his flower-painting we see the artist in another vein; it charms us by its refinement and purity of treatment. A. S. L

**D**RESDEN.—In THE STUDIO for February, 1905, I gave a short review of Otto Fischer; since then, most of the work he has actually published has been in the field of etching. For four years or so he has turned his attention to oil painting. But although he has produced most beautiful still-life paintings—according to the verdict of the few friends and critics who have been allowed to see them—he will not let them go forth from his studio since they do not satisfy him. Quintilian in his *Institutions* sets up a warning against too high an ambition. Generally ambition is looked upon as the spur towards labour and fame. But he who sets too high an ideal before himself, is apt to remain barren because of his being discouraged. There is more sound than sense in the axiom that one must not remain satisfied with anything but the very highest achievement. It certainly has settled heavily upon the spirits of many an art-student and paralyzed his energies. One cannot help thinking of its bad influence when one meets cases such as that of Fischer and the verdict he pronounces upon his own efforts with brush and oils.



"A WATER MILL ON THE ELBE" (ETCHING)  
(By permission of the Ernst Arnold Kunsthändlung, Dresden)

BY OTTO FISCHER

## Studio-Talk

The etchings of Fischer now number above a hundred. Taken chronologically, the list is led off by the usual amount of "first attempts" and desultory landscape plates, the subjects for which were chosen in the neighbourhood of Dresden and on the Isle of Rügen. Then there followed a Bornholm set, a dozen plates or so, of sketches made upon the shores of this Danish island in the Baltic. After his return from Bornholm, Fischer spent a number of years in the Silesian "Riesengebirge." He brought from there a great number of magnificent pastel and crayon drawings, which really established his fame as one of the most important among German landscape artists. Never before had this interesting tract of country—the highest mountain-range in North Germany—been exploited by a true artist. Nor has any other tract ever been handled more superbly. Not one of these drawings is a simple "view." The strange character has been grasped with the divination of a seer, and its elements placed before the laity in art so forcefully that no one will fail of being impressed.

The "Riesengebirge" did not interest the etcher in Fischer to the same degree as the draughtsman and painter. Yet there are some fine plates, produced during these years, notably some sombre mezzotint and sandpaper aquatint landscapes. Besides, during intervals, while Fischer was revisiting Dresden in the course of these same years, he did a number of exquisite large dry-point plates, such as the *Island on the Elbe*, reproduced in THE STUDIO number above referred to.

In 1905 there followed on the first Hamburg set of eleven plates, supplemented next year by a second Hamburg set of seven etchings. In these two sets he attempted architecture for the first time. In 1907-8 he did twelve plates of landscapes at the foot of the "Riesengebirge." The nature of the subjects is altogether different from that of the work executed several years before. During summer and fall, 1908, in fine, he finished a new Bohemian set, six plates of landscapes along the Elbe, in the north of Bohemia.



"ISLANDS ON THE ELBE IN BOHEMIA" (ETCHING)

(By permission of the Ernst Arnold Kunsthändlung, Dresden)

BY OTTO FISCHER



(By permission of the Ernst Arnold  
Kunsthandlung, Dresden)

"THE POND." FROM AN ETCHING  
BY OTTO FISCHER

## Studio-Talk

An English student, looking over all this work and comparing it with other German productions in the same line, will, I believe, be attracted by it a good deal more than by that of other German etchers. He will discover in it more affinity with the art of etching as practised by the masters of his own country, and consequently will be able to appreciate it better. For Fischer has this much in common with the most famous among modern English etchers, that his technique is of the simplest and most direct kind. Upon the Continent, etching has always remained to a certain extent the relaxation of the painter, and the art has been practised frequently by way of experiment. The simple pursuit of line seems not to furnish sufficient interest to many practitioners, and we find them attempting all possible manipulations, readily shifting from one process to another, trying to profit by whatever surprises may turn up.

Fischer has never etched in this spirit of experimenting. The simplest hard ground process and plain dry point have almost without exception been his methods. He never forgets the value of line, by trifling with "tone" effects: and his sincere

respect for the value of line has led him to persist in simplifying it, and never to drift into meaningless scratches or zigzag. This he has in common, as I have said, with his English colleagues. Yet there is a great difference between their work and his; and it is as easily analysed as it is perceived.

In England the etcher's art is pre-eminently style, pre-eminently a system of linear decoration. To translate the tone values of nature in its various aspects into a system of lines, which is at once convincing, artistic and, if possible, personal, is the real object of the English artist. It is a cult of artistic language, as it were, and after an artist has once evolved his own particular form of speech, it is this form, not what he talks about, which makes up nine-tenths of his work. We need only think of a few English etchers selected at random, say Whistler, Pennell, Legros—whom we may, *cum grano salis*, call English—Hall and Brangwyn, to prove what has been said. Any single plate of any one of them is recognised at once as the production of this particular man, and it matters not whence he gathered the subject for his picture. It is the beauty of the manner in which they speak about



"NEAR LOBOSITZ ON THE ELBE" (ETCHING)

(By permission of the Ernst Arnold Kunsthändlung, Dresden)

BY OTTO FISCHER

## Studio-Talk



"THE TROUBLES OF A BRIDESMAID"

BY CARL LARSSON

something, not what they speak about, which engrosses their interest.

Anyone viewing in turn Fischer's various sets might well imagine them the work of so many different men. His interest in artistic oratory extends to a keen appreciation of its fundamental principles; beyond that, it does not fascinate him. He will never, when handling the etcher's point, violate the rules of true style; but he does not pursue the subject to the extent of developing a carefully-filed finish, which reflects at once an artistic sagacity and the peculiar tenor of its author's character. His main interest lies in the direction of offering in his etching a forceful presentation of the impression which nature has made upon him. To a creative genius of this class every one of the various phases of nature has its proper character, and as the poet tries to delineate human character so as to make its workings plain to the rest of us, so this artist tries to unfold the character of mountain and meadow, of sea and city to us. It is natural for an artist like Fischer to vary to a cer-

tain extent his technical means, to adapt them to the character of whatever nature-subject he is upon the point of presenting. Thus it is clear that when grandeur has been the chord touched in him, he must choose one quality of line to communicate the impression, and another when placid comeliness has given the cue.

H. W. S.

**S**TOCKHOLM. —

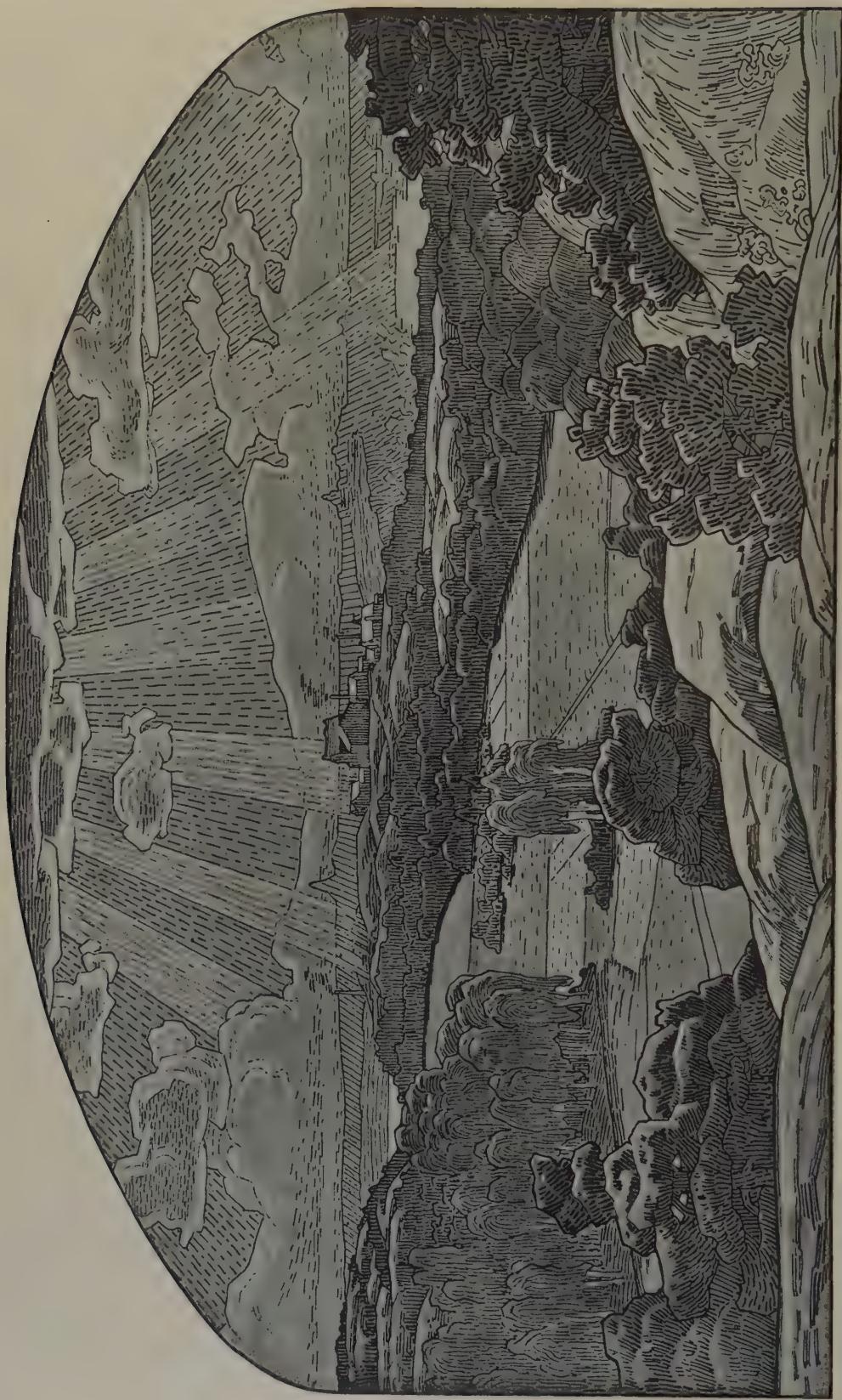
It is only two years since Carl Larsson held his

last large exhibition in Stockholm, and now this indefatigable worker has already had a new and most interesting show of work done during this short period. This exhibition, held in the Hallin Konsthantel galleries, only contained easel pictures in oil and water-colours and some etchings, nearly all depicting his happy family life in his charming home at Sundborn, in the heart of that quaint, old-fashioned province, Dalarne. Of the 60 pictures shown, 35 belonged to one series called "On the sunny side," all of them water-colours painted with Carl Larsson's usual mastery, but in style quite different from his earlier ones, which, at least during the last ten or



"IN THE LIBRARY"

BY CARL LARSSON



“THE SUN SHINES OVER THE CITY”  
BY PRINCE EUGEN OF SWEDEN

*(Painted in fresco for the New Public  
School at Östermalm, Stockholm)*

## Studio-Talk

twelve years, have chiefly been drawings filled in with water-colours. The new ones are pure water-colours, certainly showing the same infallible draughtsmanship as ever, but also a sure and refined sense for colour that is, at least in this degree, new. The artist tries and succeeds to get in more air and atmosphere in his pictures, he paints the most difficult and charming sun- and light-effects that have not interested him for ever so many years. Carl Larsson is now 57 years old, but in his art he is as young as ever. The only thing in his pictures that shows his age is that most of the children are now grown up. Only Kerstin and Esbjörn are still children. It is hard to make a choice among so many superb works, but if we should mention any specially it might be *The Troubles of a Bridesmaid*, or *In the Library* (page 327). An art critic remarked of these water-colours, that there is such a coloristic tone in them that an oil painting compared with them appears dull and without life. Among the oil pictures, the most interesting were a portrait of a young artist and one called *My Father's Flowers*, a flower-piece of the most delightful painting. As Mr. Bröchner's article in the last March number of *THE STUDIO*, "Some noticeable Swedish Etchers," contained several reproductions of Carl Larsson's etchings and a very good explanatory text, there is no reason to speak of them here.

An important artistic gift that is now much spoken of in Stockholm is Prince Eugen's last superb fresco-painting in the new public school, "Högre realläroverket å Östermalm," in Stockholm, a most interesting example of modern Swedish architecture, by Ragnar Östberg, of whose work I hope to get an opportunity to speak another time. The painter-prince, a younger brother of King Gustaf V., has perhaps never reached higher in purely decorative effect and style than in this last work, *The Sun shines over the City*, a view of Stockholm from a quite new point of view. In an excellent synthesis,

this painting gives both the special character of the nature around Stockholm, and the situation of the city on the islands and mountains between lakes and fjords. The composition goes beautifully with the surrounding architecture. Prince Eugen (born in 1865) has since the end of the eighties devoted himself totally to Art, and is now in the foremost rank of Swedish landscape painters. His favourite and perhaps most popular subjects have during the last years been the light summer nights in the Stockholm harbour, at the entrance to which his lovely palace, Valdemarsudde, is situated, but as he is constantly developing, he will probably soon both find new motives and a new style of expressing his love for the beauty of his country. Of this new style we find much in his splendid gift to the Östermalm school. T. L.

**G**ENEVA.—For many years the Athénée in Geneva has been an important centre of art and literary activity in this part of Switzerland. The building itself, like that of the Palais Eynard hard by, is elegant, and thoroughly in keeping with the classic landscape of the city and its surroundings. It is the property of the Société des Arts, which was founded as far back as 1776 and had amongst its first members the celebrated B. de Saussure. The Société des Arts has rendered signal service to the cause of art and letters as well as to that of science and industry. Besides its well supplied



BRENDE "

BY JULES CROSNIER

## Studio-Talk



"MOUNTAIN LANDSCAPE"

BY JULES CROSNIER

art library and its elegant reception rooms, on the walls of which hang the works of early Genevese masters, the Athénée has for a long time possessed a permanent art gallery, one of the attractions of the city. Owing to the fact that the exhibits are changed every month many artists are able to contribute. Amongst the principal features of the recent show were a series of works by M. E. Vallet, and a few by MM. Silvestre, Duvoisin, Foresier, and Castres. M. Vallet has drawn his inspiration from the simple, often pathetic and always picturesque life of the Valais, and his *Ultima Quies* and *Cimetière Valaisan* are the beautiful outcome of the quiet, solid maturing of a highly interesting temperament.

The Société des Arts has for some months past opened another gallery at the Athénée for the purpose of giving artists the chance of exhibiting their

works in a more complete way. It was here that the public recently had the opportunity of seeing to the best advantage the collected works of two gifted artists, M. Jules Crosnier and M. Silvestre. M. Crosnier is vice-president of the "Classe des Beaux Arts" in Geneva, and one of the most distinguished Swiss water-colourists. He has long won his spurs in the domain of art, for since 1889 he has been *hors concours* at the Paris Salon, and has exhibited with success not only in Paris but at the Royal Academy in London. Elegance and distinction are the dominant notes



"LA CHÂTAIGNERAIE D'YVOIRE"

BY A. SILVESTRE



“VALLÉE DE LA GANTER (PRÈS  
BÉRISAL).” BY JULES CROSNIER

distinction. M. Crosnier, who has spent much time in England and Scotland, is a lover of British landscape, and indeed is not without certain affinities with British artistic traditions.

M. Silvestre, some of whose paintings are already familiar to readers of *THE STUDIO*, is one of our most charming artists. His exhibition at the Athénée in Geneva was a veritable feast to the eye. His springtide and summer landscapes on the shores of the Lake of Geneva, and his winter landscapes at Savièze—that delightful sketching-ground in the Valais—are admirably executed, and full of a persuasive charm. The *Châtaigneraie d'Yvoire*, in which the old grove of chestnut trees is seen at the moment when the rising sun is beginning to pierce the morning mist which hovers over the lake and surrounding country is beautiful, not only in its sensitive drawing but in its equally sensitive effect of the play of the dawning light on the tree trunks.

I am pleased to be able to introduce to readers of *THE STUDIO* M. Fritz Koch, a very interesting and promising artist, who has taken up his abode in Switzerland. M. Koch is young, and full of possibility. It may be interesting to the public to know that the old house which is the subject of the work here reproduced is the one at Osnabrück in which Jerusalem, the original of Goethe's *Werther*, lived.

R. M.

**T**URIN.—The photograph which we reproduce on the opposite page is one of a series of somewhat kindred subjects from the camera of M. Guido Rey, whose work we have before had the pleasure of introducing to our readers both in these pages and in the Special Number published five years ago on "Art in Photography," where his career as a worker in photography was referred to at some length. His *œuvre* is now extensive and embraces a great diversity of *motifs*, but it is in such intimate homely themes as that here illustrated that this intrepid alpine climber excels.

### ART SCHOOL NOTES.

**L**ONDON.—Past students of the Royal Academy will be interested to know that there are many changes in the new "School Laws, 1910," which now supersedes the book of rules issued in 1903. The alterations are most numerous in the prize list. The regulations concerning the Gold Medal for Historical Painting and for the Turner Gold Medal for Landscape are unchanged, except that the sizes of the canvases are no longer fixed, as they have been for many years past. The size and shape will in the future be at the discretion of the Council for the time being. The rule about the size of the Creswick landscapes has been altered in the same way, and the value of this prize is now £25. The prize of £40 for a design for the decoration of a portion of a public building has wisely been divided, and in future there will be a first prize of £30 and a second of £10. To the first medal for the painting of a figure from



"THE OLD HOUSE"

(Photo, R. Lichtenberg)

BY FRITZ KOCH



FROM A PHOTOGRAPH  
BY GUIDO REY

## Reviews and Notices

the life a prize of £10 has been added, and to the first medal for painting a head from life a prize of £5. In both competitions the paintings are to be executed in the month of July, and not, as formerly, in any period of the school year. A new prize of £10 and a silver medal is offered for the best composition in colour done during the year; and a first and second medal for a bust from the life, to be executed in the School of Sculpture in the month of July. The competition for the medals for the bust is limited to female students, who under the laws of 1903 had no special prizes. These alterations do not affect the prize list of the present year, particulars of which have already been given in this column. One of the most interesting of the changes in the Academy classes, announced in "School Laws, 1910," is the foundation of a new department, "The Advanced School of Decorative Art," in which "the combined efforts of painters, sculptors, and architects shall be executed. It shall be directed and supervised by a painter, a sculptor, and an architect visitor, to be appointed by the Council."

London's newest art school, recently opened under the joint direction of Mr. Byam Shaw and Mr. Rex Vicat Cole, stands in a neighbourhood that is full of artistic tradition. It is in Campden Street, on the eastern slope of Campden Hill, not far from the beautiful house and studio that Mr. Norman Shaw, R.A., built for the late George Boughton, and within a few hundred yards of the site of Kensington Gravel Pits, that spot beloved by painters of a century ago, where Mulready found the backgrounds for many of his pictures of rustic life. The Byam Shaw and Vicat Cole School of Art is housed in a building specially designed by Mr. Phillips Figgis, F.R.I.B.A., and one that is in every way excellently adapted for its purpose. It contains three studios, each about thirty-five feet square, and perfectly lighted, with an open north aspect. The studios are not the only good features of the schools, in designing which the architect has lost sight of nothing that makes for comfort and convenience, alike for the students, the staff, and the models. Mr. Byam Shaw conducts the life classes and those for book illustration and composition. Mr. Cole directs the study of still life and the painting of drapery, and the two principals are assisted by a teaching staff that includes Mr. Austin Cooper, Mr. D. Murray Smith, Mrs. Byam Shaw, Mr. Carton Moore-Park, and Mr. W. Dacres Adams. Several distinguished painters have promised their assistance either as

visitors or by giving demonstration lessons, and the prospects of the new school, which will be open practically all the year round, seem very bright.

Some good things were shown in the exhibition, held at the Central School of Arts and Crafts by the London County Council, of selected works submitted by students in the competitions for the Council's Art Scholarships and Exhibitions. The drawings and book illustrations, with a few exceptions, were not of striking merit. There was a good show of modellers' work, but the strength of the exhibition was in the collection of examples of applied art and craftsmanship. This was not surprising in view of the fact that most of the work of this kind was contributed by young professionals, apprentice-plasterers, cabinetmakers' improvers, coach-painters, woodcarvers, and so forth—exactly the kind of student to whom the scholarships and exhibitions should prove valuable. Bookbinding, needlework, printing, examples of lettering, and of various kinds of work in stone and metal were included in the exhibition, but the most attractive in appearance of all the objects shown were submitted by the young cabinetmakers.

W. T. W.

## REVIEWS AND NOTICES.

*The Pilgrimage.* By YONE NOGUCHI. (Kamakura: The Valley Press. London: Elkin Mathews.) 2 vols. 8s. net.—That Japan is a land of poetry is evident to all who, seeking below the outward appearance of things Japanese, probe into the heart of them. The simple lines and curves suggestive of flower and bird that decorate the woven brocade or illuminate the dainty folding fan are oftentimes reminiscent of tender thought, of happy inspiration. To most Western people the written language of Japan is but a sealed book, and the significance of her printed thought is unrevealed. The student longs in vain for a magic key to unlock the treasures of her language. No Fitzgerald has appeared as yet to enable us to grasp in English the rhythm, the soft cadences, the subtle suggestiveness of her poetry. The solitary instances of adequate translation which have so far been given us whet our appetite for more; and the advent of such a work as we have now under view is therefore especially welcome. Written directly in the English language, with a rare command of words, Mr. Noguchi has presented in these two volumes a number of original poems, all of which are of

## Reviews and Notices

interest, and some of great beauty. Since the appearance of his first collection, entitled *From the Eastern Sea*, in itself a revelation of luxuriant imagery, the author has strengthened his command of our language without losing the spirit of his own nationality.

*Pompeii*. Painted by ALBERTO PISA, described by W. M. MACKENZIE. (London: A. & C. Black.) 7s. 6d. net.—Mr. Mackenzie's aim has been to write neither a guide-book nor an archaeological treatise, but to reconstruct, as far as possible, the life of Pompeii. The subject is so often treated from the purely archaeological standpoint, that it is refreshing to read of it as a place full of life and bustle, and indeed in many ways not so very unlike modern ideas of town life. While he by no means slurs over the historical and antiquarian interest of the place, the author writes in such a way as to give a picture of Pompeian life as vivid as that given by Bulwer Lytton in his famous novel, but naturally with more detail and exactitude. The book is excellently illustrated, Mr. Pisa's drawings forming a charming accompaniment to the letterpress.

*The Story of Dutch Painting*. By CHARLES H. CAFFIN. (London: Fisher Unwin.) 4s. 6d. net.—Perhaps the announcement on the cover of this book that it is an illuminating study should have been left for the reviewer to make, if it has to be made. In this case the illustrations cannot be included in the definition, falling far short, as they do, of what they should be as reproductions. We are quite tired of insisting that good reproduction is an absolutely essential feature of any work on art. However, the text in regard to each picture is written in a spirit of careful analysis, an analysis sympathetically extended further than to the technical result. There is a thoroughly well worked out endeavour to arrive at the nature of the influences upon which Dutch art framed for itself a character at once so materialistic and so inspired.

*Nature and Ornament. II. Ornament the Finished Product of Design*. By LEWIS F. DAY. (London: B. T. Batsford.) 7s. 6d. net.—This work, of which the first volume, having for its sub-title "Nature the Raw Material of Ornament," has already been noticed in these columns, is in reality an expansion of an earlier treatise published under the same title some twenty years ago. The aim of the work as a whole is, to quote the author's own words, "to show the development of ornament from natural form, to insist upon the constant relation of its design to nature, and, so far as it is possible, to deduce from the practice of past masters in

ornamental design something like guiding principles to help the designer in making his own best use of nature." The special purpose of the second volume, which made its appearance only a short time before his death, is to examine and consider the "treatment" which natural form has undergone at the hands of the artist, and, consequently, though the discussion naturally grows out of that to which the antecedent volume was devoted, it is sufficiently marked off from it to give the volume the character of an independent treatise. The entire work, however, is one which ought to be in the hands of every student of design. Both volumes are very rich in illustration gathered from a variety of sources, ancient and modern, European and Oriental, and the printing of both letterpress and illustrations is excellent.

*The Parish Registers of England*. By J. CHARLES COX, LL.D., F.S.A. (London: Methuen.) 7s. 6d. net.—This is another volume in that valuable series known as the Antiquary's Books. The Rev. J. Charles Cox has collected a vast store of miscellaneous information from all the existing Registers, and his book contains multitudinous extracts from them. The task of selecting these can have been no light one, and the author must be congratulated on compiling an interesting résumé of some of the quaint customs and of the relations between the clergy and people from the 16th century, when Thomas Cromwell instituted the keeping of Parish Registers, up to quite recent times.

*The Japanese Dance*. By MARCELLE A. HINCKS. (London: W. Heinemann.) 2s. net.—In this little brochure the author has gathered together some informing and interesting facts concerning the religious, the classical, and the popular dances of Japan, and he has illustrated them with reproductions of Japanese drawings showing the characteristic costumes worn by the performers.

The original editions of the publications in which Chippendale and Hepplewhite put before their patrons a collection of designs for furniture of miscellaneous kinds are now very scarce, and even the reprints hitherto issued cost a matter of pounds. Cheaper reprints of the two works (Chippendale's *Gentleman and Cabinet-Maker's Director*, from the 1st edition of 1754, and Hepplewhite's *Cabinet-Maker and Upholsterer's Guide*, from the 3rd edition of 1794) have recently been issued by Messrs. Gibbons & Co. at 15s. net per volume. Mr. Arthur Hayden furnishes an introduction and critical estimate in each case, and the two volumes (which are to be followed by one on Sheraton) are both well printed and neatly bound.

## *The Lay Figure*

### THE LAY FIGURE: ON THE INDOLENT EYE.

"WHAT an odd thing it is," reflected the man with the Red Tie, "that there should be so many people to whom the subtleties of art are absolutely incomprehensible. How often you will meet people of culture and refinement to whom the artistic sense, even in its most rudimentary form, seems to be completely denied!"

"Oh, surely that is not a fair suggestion," cried the Plain Man; "the artistic sense is not the possession of the few. I should have said that it is one of the commonest of all human instincts."

"What reason have you for your assumption?" asked the Art Critic. "It is very easy to make such an assertion, but how can you prove it?"

"But the proofs are evident!" returned the Plain Man. "Look at the crowds who go to art exhibitions; look at the number of men who buy works of art, look at the art schools full of clever students. Why the love of art is universal."

"What does all that prove?" scoffed the man with the Red Tie. "It simply shows that art is regarded by a large section of the public as an amusement, or as a subject for speculation. But what evidence is there that people in general have any capacity to draw the right distinction between good and bad art? It is that capacity which I call the artistic sense, and I say that it is denied to the great majority of modern men."

"Well, if for the sake of argument I admit that you are right," said the Plain Man, "how do you account for this want of appreciation?"

"Do you remember what Delacroix once said about this very matter?" interrupted the Critic, "It is worth quoting: 'It is not every eye which is fitted to enjoy the subtleties of painting. Many people have a false eye or an indolent eye; they can see objects literally, but the exquisite is beyond them.' That supports your contention."

"Certainly it does," exclaimed the man with the Red Tie. "I am much obliged to you for the quotation. It is through the eye that art appeals to the intelligence, and if the eye is unsensitive, the artistic sense must be imperfect or distorted."

"Well, of course," broke in the Plain Man, "the man whose sight is imperfect cannot be a good judge of works of art. But surely you do not contend that the great majority of present-day people have defective sight?"

"You talk as if every man who can read small print without spectacles must be able to judge works of art intelligently," replied the Critic.

"Does it not occur to you that very careful education is necessary to enable you to see?"

"I do not understand what you mean," sighed the Plain Man.

"I am afraid you do not," returned the Critic. "But just think what Delacroix had in his mind when he talked about the false eye or the indolent eye. He did not mean the eye that is afflicted with short-sightedness or astigmatism; he was referring to the untrained, the unobservant, the unsensitive eye which cannot convey a subtle impression to the brain. He knew the difference between the vision that can perceive only what is superficial and obvious and that which is trained to discriminate and to analyse delicately."

"Then, the power to discriminate and analyse comes from training," asked the Plain Man, "and it is not a natural faculty?"

"Even if it is a natural faculty, it can be developed and made more efficient by training," interposed the man with the Red Tie; "that is the point which most people miss. The average man is so pleased with himself because he happens to possess some rudimentary artistic sense that he will not trouble to make anything of it. He knows what he likes—as he is always ready to tell you—and from that attitude of silly self-conceit he will not budge, yet, if he chose to educate himself he might become a man of fine taste and subtle understanding."

"Exactly—if he chose to educate himself," said the Critic; "that is the vital point. But he is cursed with the indolent eye, which sees things literally because it is easiest to see things that way, and consequently he never rises to appreciation of the exquisite. The indolent eye makes a sluggish brain, and the sluggish brain dulls taste and keeps the artistic sense in a condition of arrested development. To some extent it is not untrue to say that a love of art is one of the commonest of human instincts, but certainly it is the one least cultivated and least regarded as worthy of cultivation. And the result of this indolent evasion of a really vital responsibility is that art suffers lamentably. The man who has not progressed beyond the love of the obvious demoralises the artist—who has to make a living, you must remember, by pleasing his patrons—and forces him into common-place production. Think how different would be his position if he were encouraged to use to the utmost his own feeling for the exquisite by people who had seriously educated themselves to understand his intentions."

THE LAY FIGURE.

## *The Pennsylvania Railroad Station*

### THE NEW PENNSYLVANIA STATION IN NEW YORK BY MONTGOMERY SCHUYLER

THERE could not be a more impressive demonstration of the power which the great corporations of transportation have attained in this country than the simultaneous operations of two of them in the city of New York for the improvement of their "terminal facilities." Either of these projects is of a larger scope than any municipal undertaking in progress concurrently with them. In one important respect, indeed, as the Pennsylvania station bears witness, the private corporation has an immense advantage over the municipal corporation. The Pennsylvania, when it enters upon a project of reclaiming and giving value to a quarter which has sunk into neglect and decay, can get the benefit of its enterprise. The municipality cannot. For the municipality is restrained by law from taking any more land than it strictly needs for the municipal purpose immediately in view. It cannot recoup itself for the cost of a great civic improvement by acquiring adjoining land cheap and selling it dear when the municipal operations have enhanced its value. Yet it is to this enhancement that the promoters of great and costly public improvements must look, not only for profit, but even for reimbursement. Until the law is changed the public cannot engage in a "real estate speculation," never so promising, as a provident private corporation can do, and has in this case

been doing. Hence a railroad can, with a reasonable expectation of getting its money back, and more, erect in the most massive and costly fashion a building like this, covering nearly half as much ground again as is occupied by St. Peter's at Rome and at a cost running to many millions, when such an expenditure would, on the part of the public, be mere and prodigal extravagance.



CONCOURSE PENNSYLVANIA RAILROAD STATION

## *The Pennsylvania Railroad Station*

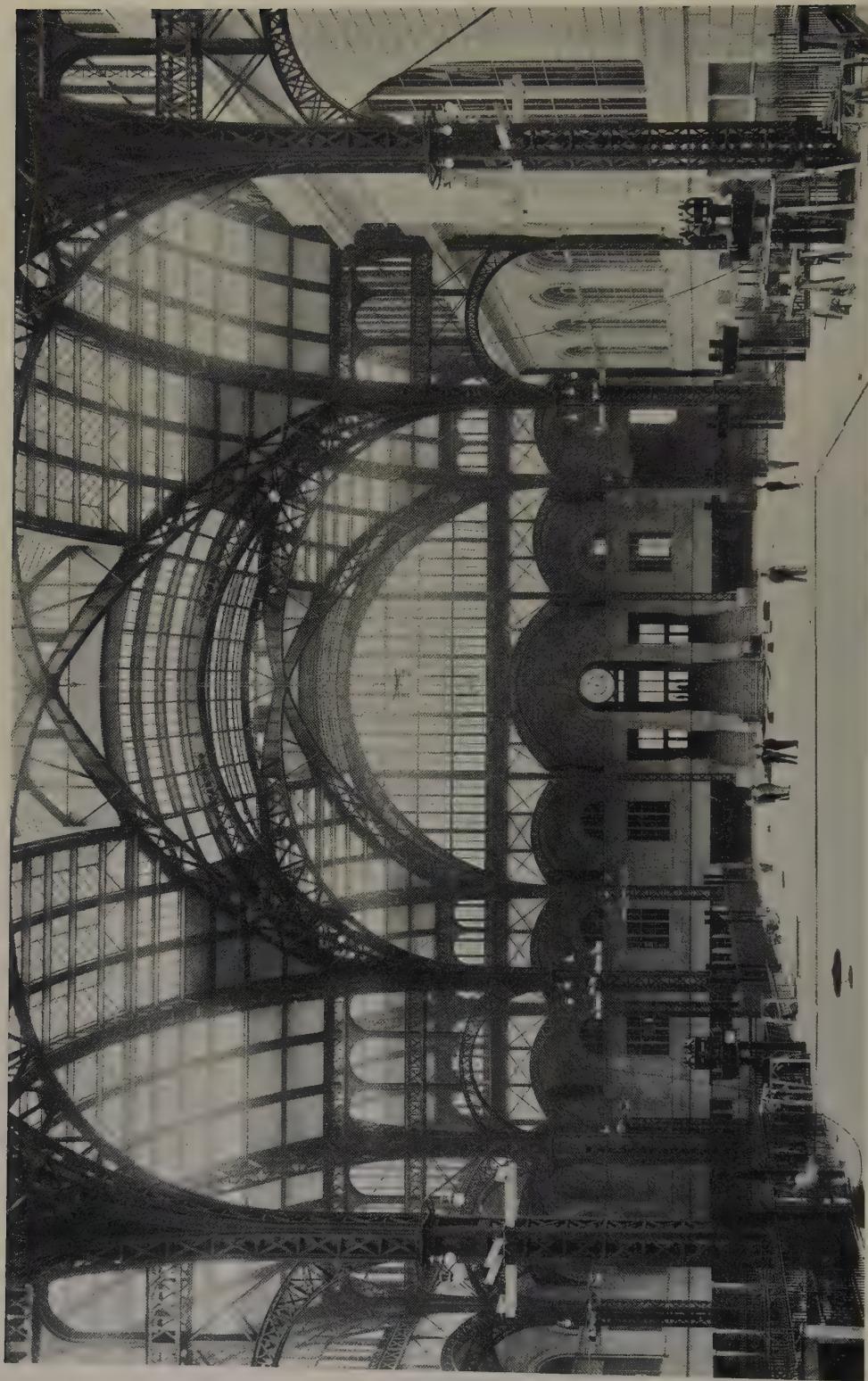
Considerations of sociology and "civics" can scarcely be kept from intruding themselves in the contemplation of such an enormous scheme as this, even when one's business is only with the architectural result. The opportunity the great new station offered was very tempting to an architect, particularly tempting to a "classic" architect. For the natural outcome of the problem of a railroad station is a building very low in proportion to its area, an "anti-skyscraper," let us say. The station is but a place of approach and departure for the passengers who are taking or leaving the trains, a place of shelter and circulation, a place of ample exits and entrances. An extraneous feature, a clock tower or what not, must be introduced if it be deemed desirable to signalize the building by giving it height. True, a fringe and frontage of "office building" for the corporate uses of the road may be added, as in the Broad Street Station of the Pennsylvania in Philadelphia, as in the old Grand Central in New York. But these uses are irrelevant to the primary purpose of the place as a centripetal "concourse" of outgoing passengers, a centrifugal departure of incoming. These subordinate and incidental uses, one finds, are accommodated in the western and least conspicuous front of the new station, where one also finds with some surprise that the height elsewhere comprised within the limits of a not very extravagant "order" suffices for the inclusion of three practicable stories and a basement, the order being on this front subdued to a row of unobtrusive pilasters. At the center of the northern and southern fronts it asserts itself in a colonnade of some fourteen columns, while the eastern front, the "architecturesque" front, is all colonnade, a projecting hexa-style portico at the center and a still more projecting tetra style portico at each end, including and framing an octostyle colonnade in the curtainwall. No one who knows the late Charles F. McKim's design for the Lincoln monument, which was projected as a terminal and conspicuous feature in its author's extension of L'Enfant's plan of Washington, and which was merely a series of colonnades, a peripteral temple without a cella, can help conjecturing that the scheme of the exterior of the new station was also Mr. McKim's. The effect of the colonnades, on this scale, greater in extent than the Hypostyle Hall of Karnac, in this material, an excellent pink granite, and with this detail in design and in execution everywhere admirable, cannot fail of great impressiveness. The sparing ornament, almost confined to the carving of the central portico on each of the three important fronts, perfect in scale and adjustment, does something to enliven

the monotony which, it must be owned, is the defect of the quality of impressiveness that is imparted by the colonnades. Perhaps some day the enlivenment may be carried further by quadrigæ, say, over the central porticoes, by sculpture in the pediments of the eastern front. It seems to be in no danger of being carried too far. Meanwhile the architectural devices to relieve the monotony are hardly successful. The effectiveness of a colonnade being in proportion to its length, any interruption of its series and uniformity is in danger of costing more than it comes to. Such an interruption is the wider spacing of the columns of the porticoes at the center. A still more questionable interruption is the advancing of the terminal pavilions on the east front, not only beyond the plane of the curtain walls, but beyond the plane of the central portico, and the crowning of them with pediments which appear here for the only time in the entire building. It seems that an echo at the ends of the central feature would have been more effective, as well as more congruous. Nevertheless, one has to repeat, the effectiveness is very great, and not less because the "order" is quite the simplest of all that Roman antiquity has bequeathed to us. "Roman doric" it is officially called, but "Tuscan" would be more accurate, seeing that the Roman Doric, with all its severity, at least did not renounce, as the order here employed renounces, the adornment of triglyphs. But this extreme simplicity promotes the impressiveness of the exterior by promoting its expressiveness. It is an expression rather Egyptian than either Greek or Roman, as being that of a wall which is simply a massive screen or enclosure of hypæthral inner courts.

The specific character of the exterior is far from being that of the interior, but, just as those who know Mr. McKim's design, which, indeed, was but a sketch, for the Lincoln monument, must assume for him the authorship of the outside of the new station, so those who remember his Agricultural Building at Chicago and value it, as many do, above any of its fellows of the Court of Honor, will incline to attribute the waiting room of the station to his inspiration. For, in truth, this seems to be an attempt to furnish not its own exterior, but the exterior of the Agricultural Building with an appropriate interior, the actual interior of Chicago having been a mere framework of modern engineering in metal. The exterior motive of the Agricultural Building is the interior motive of the waiting room of the Pennsylvania Station. It is the motive of the great hall of the Baths of Caracalla, at least in Viollet-le-Duc's restoration, which may be said to be "standard." The emerging central mass indicates



WAITING ROOM, PENNSYLVANIA RAILROAD  
STATION, NEW YORK CITY  
McKIM, MEAD & WHITE, ARCHITECTS



CONCOURSE PENNSYLVANIA RAILROAD STATION  
NEW YORK CITY  
MCKIM, MEAD & WHITE, ARCHITECTS



PENNSYLVANIA RAILROAD STATION, NEW YORK CITY  
SEVENTH AVENUE FRONT  
MCKIM, MEAD & WHITE, ARCHITECTS

## *The Pennsylvania Railroad Station*



PENNSYLVANIA RAILROAD STATION RESTAURANT

exteriorly and from afar, with its three-gabled clerestory, something very different from the austerity of the enclosing walls. The indication is more than carried out. One finds the pomp and circumstance of the Roman imperial architecture, in all its grandiosity and sumptuousness, on a scale of which there is hardly any other American example. Its virtues and its vices are both in full evidence in this great apartment, far surpassing its original in scale. The tepidarium of the Baths of Caracalla measures 170 by 82 feet, the waiting room of the station 277 by 103, and 150 feet in height. There is no denying its effectiveness. There is also no concealing the contradiction between the structure and its decoration, which was the weakness of the prototype. The vaulted ceiling, which accrues from the intersection of the longitudinal tunnel vault by the transverse tunnels, that convert the windows into lunettes, is incrusted with a quite meaningless coffering. The columns which receive the pendentives of the vaulting carry the fragment of entablature, significant as

the development of a lintel, the irrationality of which over a column employed as an isolated point of support for a spreading superincumbent mass Viollet-le-Duc has exposed, and of which Fergusson has plausibly remarked that it would be more to the purpose of its new employment if it were turned upside down. But this interior is a public possession, all the same, like the exterior, though so alien and even opposite to the spirit of that exterior that it is manifest that it not only will bear but invites any degree of sumptuousness in its enrichment through color and gilding, while there are spaces in the corridors which seem to have been reserved for more pretentious mural decoration.

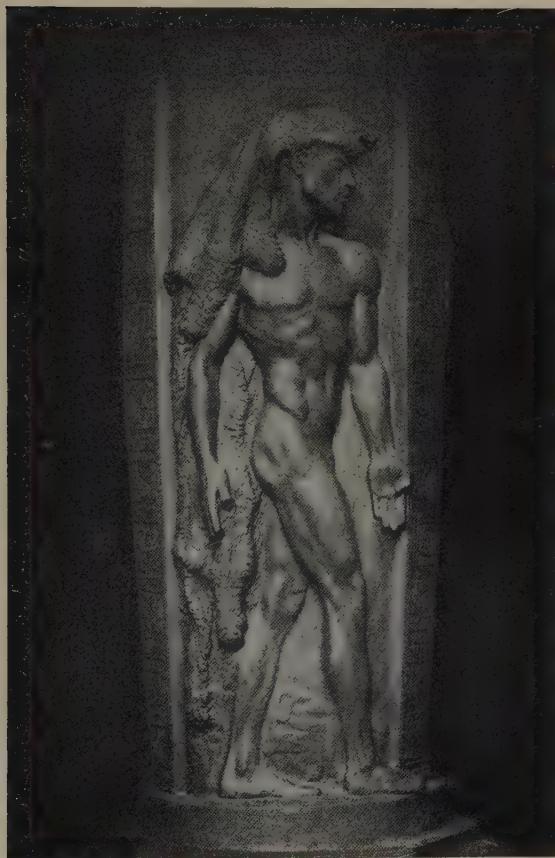
One finds in passing from the waiting room to the "Concourse" the same contradiction between two interiors that was found at Chicago, in the plainer palaces this waiting room recalls, between exteriors and interiors. It is the contradiction that always occurs when the modern architect and the modern engineer work in conjunction, unless, as in

## *Fountain for the Bureau of the American Republics*

the skyscraper, the architect hides the work of the engineer. For that matter, it is the same contradiction that occurred between the Roman engineer and the Greek or Greco-Roman decorative architect of such structures as the prototype of this waiting room, and that do not occur at thoroughly artistic epochs, or among thoroughly artistic peoples. The Concourse, impressive by its dimensions and by its general form, in regard to which we may assume architectural counsel to have been taken, is impressive also by the unmistakable reality of the work, in which it is plain that every member is performing a mechanical function. But the engineer has not yet appeared who can make a latticed post or a latticed girder an agreeable or interesting object of contemplation. The braced arches of the Concourse, on the other hand, are distinctly agreeable objects, and there is nothing at all in this interior so painful and puzzling as the protrusion, in the South Union Station at Boston, of two metallic latticed frames, apparently protruded without practical purpose.

### **FOUNTAIN FOR THE BUREAU OF THE AMERICAN REPUBLICS**

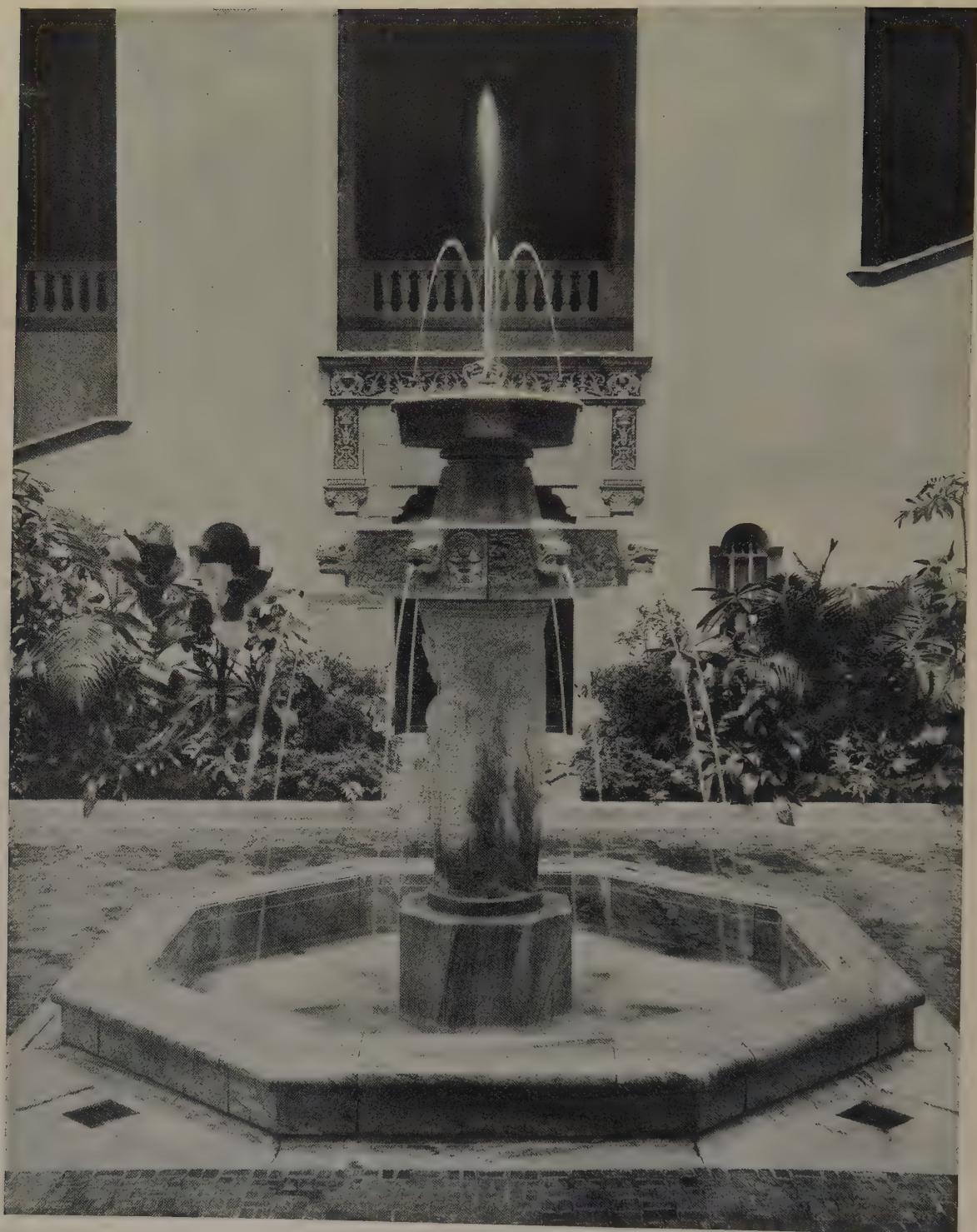
THE fountain designed and executed by Mrs. Harry Payne Whitney for the new building of the International Bureau of the American Republics, dedicated in Washington last April, has an appropriate station in the patio. Situated among trees and plants indigenous to Latin America and centered in a pavement reproducing archeological fragments from Mexico, Guatemala and Peru, the fountain is designed in motifs from the aboriginal civilizations of the region. The three figures which flank the post symbolize the Mayan, Aztec and Zapotecan periods. Feathered serpents' heads, one of the religious emblems of Central America, act as gargoyle conducting the water from the second basin, which with the upper basin is decorated in hieroglyphics and repeats from ancient design. The bottom of the fountain is of tessellated marble, pink and white.



DETAILS OF THE FOUNTAIN IN THE COURT OF THE NEW BUILDING OF THE INTERNATIONAL BUREAU OF THE AMERICAN REPUBLICS, WASHINGTON, D. C.



DESIGNED AND EXECUTED BY  
MRS. HARRY PAYNE WHITNEY



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## *The New York Public Library*

### THE INTERIOR OF THE NEW YORK PUBLIC LIBRARY

ONE of the fundamental features of the plan of the New York Public Library is the main reading room, stretching along the rear of the building on the third floor. The room is 395 feet long, over 75 feet wide and 50 feet high, divided at the center for practical convenience of handling books by a transverse wooden screen. The room is lighted by a long series of windows not encumbered by any colonnade. The staircase rises from the front entrance to this main room, approached through a hall 70 by 80 feet, containing the catalogues. The staircase gives on the second floor by a landing, but conducts the visitor primarily to the reading room above. Communication is also had with all the floors by elevators.

In itself the main reading room is finely proportioned and well placed for securing to the readers abundant light and prompt delivery. Its position allows the best ventilation and frees its floor plan from being obstructed with supporting columns. With the smaller reading rooms which stretch along the western side of the building it is placed above the stacks. The stack room consists of seven stories, each  $5\frac{1}{2}$  feet high. Elevators carry the books to the floor above for distribution. The stacks have a capacity for two and one-half million volumes.

The lending room, about 80 feet square, is found on the ground floor, and is entered on the Forty-second Street level. This is roofed with glass and above it rises one of the two interior open courts lying north and south of the center mass. The delivery room, which is two stories in height, com-

municates directly with the stack room.

The general features of the plan show that the architects, Carrère & Hastings, have approached the task with the definite and conscientious aim of providing, first of all, for the primary requirements of a library building. They have arranged, first, an ample or, it might even be said, a tremendous stack room, in which the books will be easy of access, and, second, a reading room in the most favorable situation, which will seat the great number of 800 people. Various other large libraries, such as the Congressional and the Boston, have been found wanting in these practical aspects. Actual use is the final test.



DOORWAY AND  
CATALOGUE CASES

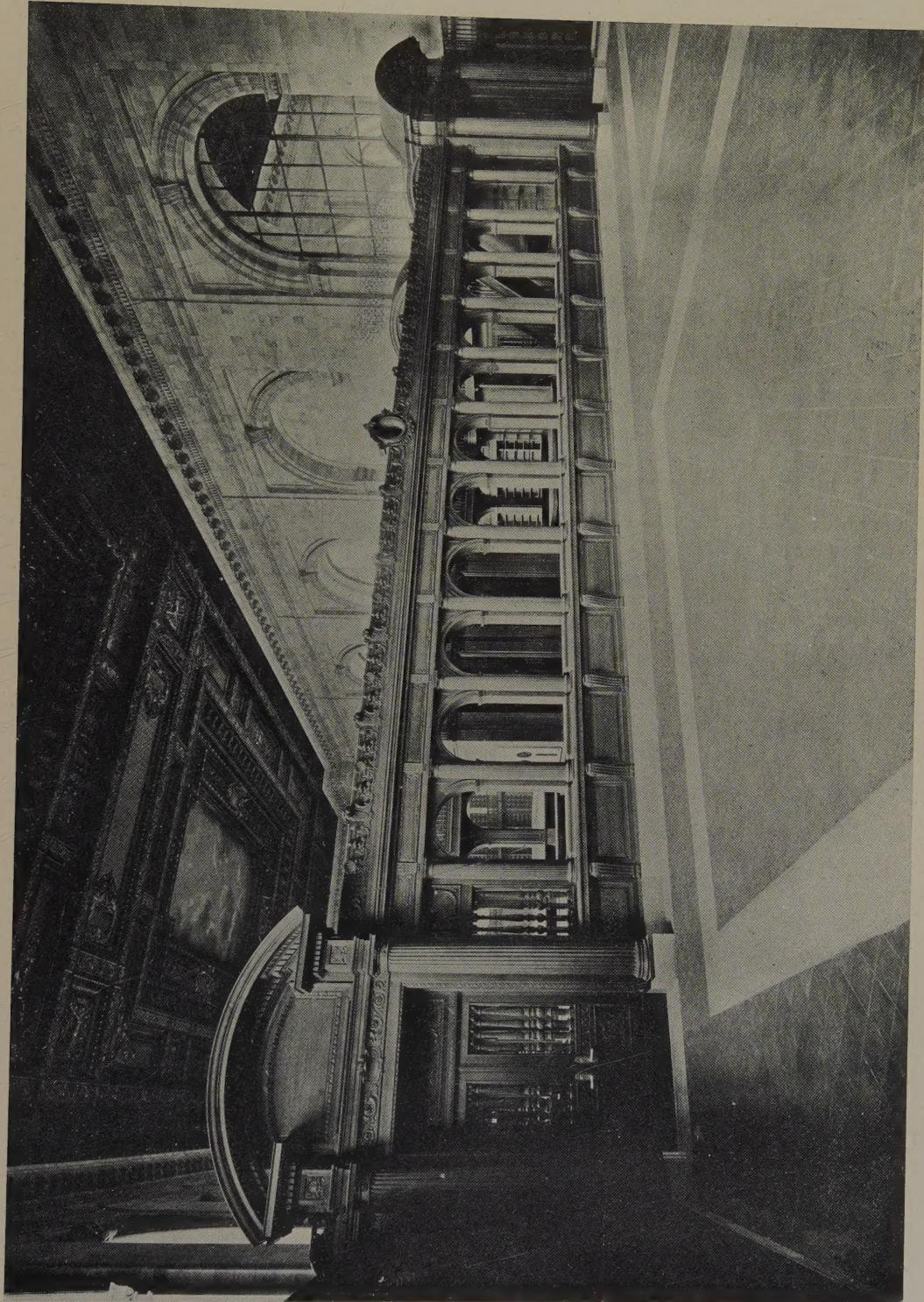
NEW YORK PUBLIC LIBRARY  
CARRÈRE & HASTINGS, ARCHITECTS



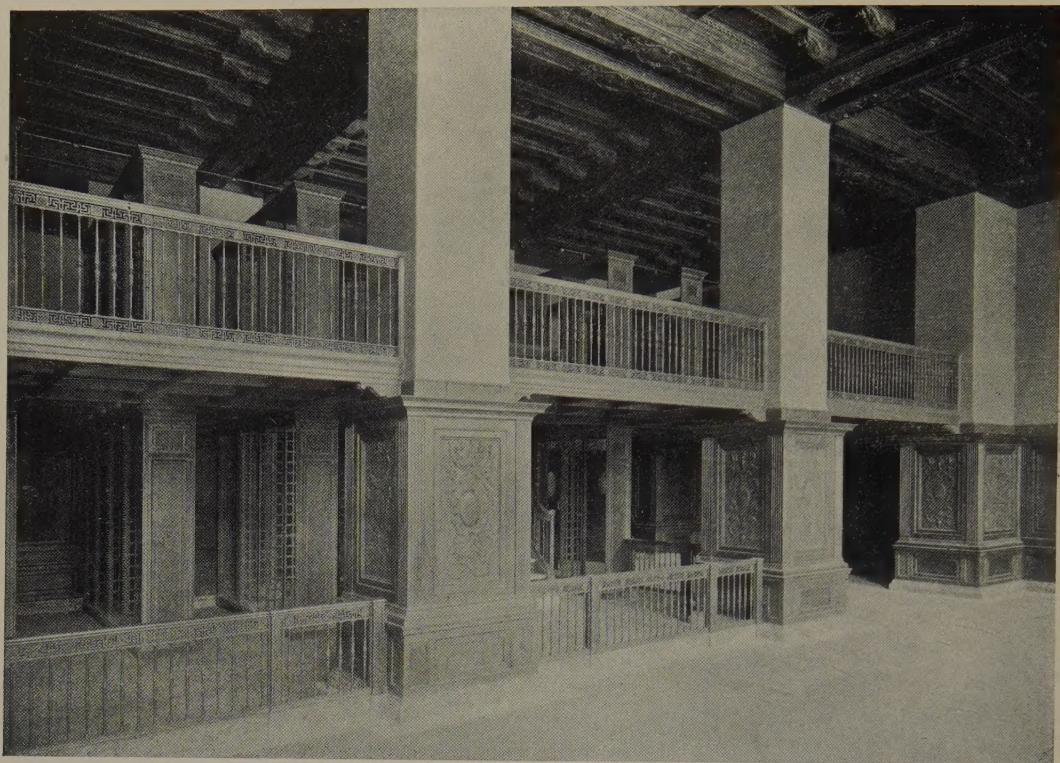
ENTRANCE HALL  
NEW YORK PUBLIC LIBRARY  
CARRÈRE & HASTINGS, ARCHITECTS



MAIN READING ROOM  
NEW YORK PUBLIC LIBRARY  
CARRÈRE & HASTINGS, ARCHITECTS



MAIN READING ROOM SCREEN  
NEW YORK PUBLIC LIBRARY  
CARRÈRE & HASTINGS, ARCHITECTS



SPECIAL READING ROOM

NEW YORK PUBLIC LIBRARY



LENDING DELIVERY ROOM

NEW YORK PUBLIC LIBRARY

## *In the Galleries*



*Courtesy of M. Knoedler & Co.*

MRS. GEORGE S. GARDINER

BY J. J. SHANNON

### **I**N THE GALLERIES

THE New York season does not get under way much before November in the various galleries in the district extending up along Fifth Avenue from about Madison Square to a point beyond the new Public Library. The advance up-town of late has been remarkable. Several of the galleries at which we are accustomed to find important exhibitions in the course of the season are now ranged beyond Forty-second Street, such as the galleries of Mr. Montross, Arthur Tooth & Son and Scott & Fowles, which are situated at 550, 580 and 590 Fifth Avenue, respectively. On the other hand, the advance in the date of the opening of the exhibitions, if any advance has taken place, is to be noted in the case of a few galleries only.

of the face and expression is thoughtfully carried out.

Paintings from the Chauchard collection have lately been reproduced by Braun & Co. in their well-known carbon prints. Mr. Chauchard, who was the proprietor of the Magasins du Louvre, in Paris, collected works by Corot, Daubigny, Delacroix, Jules Dupré, Rousseau, Troyon, Millet, Meissonier and others. This valuable collection he bequeathed to the nation in his will and the paintings are now to be seen in the Louvre Museum. Owing to the fact that the testator appointed Messrs. Braun & Co. to make reproductions of the paintings, New Yorkers and visitors to the city will find photographs of the original works in the New York office at 256 Fifth Avenue. Although this collection has enjoyed considerable fame it has so

Mr. Macbeth, at the time of going to press, had arranged an exhibition of a number of American paintings, including two characteristic woodland landscapes by the veteran Californian, William Keith, and a new portrait by Cecilia Beaux. Among the other artists represented there were Arthur Davies, Frederick J. Waugh, Arthur Hoeber, Mrs. Richardson, Henry W. Ranger and Ballard Williams.

Mr. Keppel opens an important exhibition of mezzotints and etchings by the late Seymour Haden. Mr. Keppel has written an introduction to the catalogue for this collection, in which he says: "It is extraordinary how a busy London surgeon should surpass the professional artists in their own specialty. He could always make a tree grow out of the ground instead of making it look like something that was stuck down there to suit the purposes of the painter."

At the Knoedler Galleries a new portrait by J. J. Shannon is on view, that of Mrs. George S. Gardiner. The scheme of light and shadow is marked by a strong contrast, the color scheme by supple gradation. A general tone of silver characterizes the figure, with a touch of violet at the corsage and in the jewelry on the left hand and arm. The study

*In the Galleries*



*Courtesy of Braun & Co.*  
OXEN GOING TO WORK

*From the Chauchard Collection*  
BY CONSTANT TROYON

far been very little known. It has been spoken of as a deliberate and effective protest on the part of Mr. Chauchard against the removal of important art works from France. An illustrated critical de-

scription of the collection is being issued in Paris with text by Jean Guiffrey, of the Louvre staff, and illustrated with twenty-four Braun reproductions in heliogravure.



*Courtesy of Braun & Co.*  
POND AT VILLE D'AVRAY

*From the Chauchard Collection*  
BY J. B. C. COROT